





*The Royal Collection*

THE FURNITURE OF  
WINDSOR CASTLE









A STATE BEDSTEAD  
 STYLE AND PRINCE OF LOUIS XV. 1741-1763  
 MADE AND SIGNED BY J. JACOB







# THE FURNITURE OF WINDSOR CASTLE

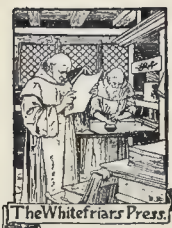
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KEEPER OF THE KING'S ARMOURY   *✍*   *✍*

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## INTRODUCTION.

**I**N describing the more important examples of Furniture to be found in Windsor Castle, it will be seen that unlike the arrangement of the Armour Catalogue, no series of numbering is practicable, as the various objects described are distributed throughout the Castle and cannot follow in numbered sequence.

This can readily be understood, for if the furniture were numbered in each room as now placed, the removal of a piece from one room to another—not an uncommon occurrence—would entirely destroy the usefulness of the Catalogue.

The writer has therefore considered it desirable from every point of view that the various items described should be arranged in chronological order, irrespective of their position. His ambition would have been amply satisfied had he been able to start with the House of Tudor, but unfortunately such a course was impracticable, for no furniture belonging to that epoch exists at Windsor. Prior to the Tudor period the possessions of the Castle were of too legendary a character to admit of classification.

However, thanks to the careful Inventory\* made in the first year of the reign of Edward VI. (1547), of which we had occasion to speak in the volume dealing with the Armoury, we know exactly what the Castle then contained, even down to ordinary household effects. Over three hundred and fifty years have

\* Preserved among the Brander MSS. in the British Museum, a copy of which now forms Appendix No. II. to this volume.

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elapsed since that Inventory was compiled, and not a single example now exists of the furniture, tapestry panels, or of the numerous clocks and other objects recorded therein. When we reflect on the various historical periods through which this wonderful Castle has passed, this can scarcely be a matter for surprise, for the Royal residence has undergone innumerable changes of style and fashion. In the seventeenth century, and to an even greater extent in the eighteenth, furniture was regarded merely as an indispensable adjunct which for the sake of appearance had to be kept up to date. This would apply more especially to a Castle the abode of Kings, where Royal functions necessitated almost continual display, the contents in consequence requiring constant reparation and redecoration.

No true Jacobean furniture, in the usual acceptance of the word, is now to be found in the Castle, and no reign is represented until the time of Charles I., though a fine panel of Brussels tapestry may justly claim to be of somewhat earlier date (see Plate 24): this, however, cannot strictly be classified under the heading of Furniture, though reference is made to it, as well as to other tapestry, in this work.

The splendid Clocks, the interesting series of Bronzes, the fine Porcelain, and the decorative objects generally, will be dealt with in forthcoming volumes.

Though inventories, made most carefully for King George IV., of the contents of Buckingham House, Carlton House, Windsor Castle, the Pavilion at Brighton, and elsewhere, are in existence, the greatest difficulty is now experienced in identifying the various objects mentioned. For instance, in 1830 we find recorded an expenditure of £179,300 for the renovation of the Royal possessions; and interesting as it is to note the care bestowed upon the various pieces of furniture, it is no less disappointing to find accurate descriptions of alterations made in almost every piece, a fact which renders it at the present time almost impossible to identify them with the accurate Georgian inventories. The history of the origin of much of the fine furniture is thus unfortunately lost for ever. Happily some of the finest of the later French examples escaped the general renovation.

Whilst regretting most of the liberties taken, the practical remaking of much of the furniture has resulted in the handing down of other examples in a good state of preservation; had they not passed through this vigorous process of



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rejuvenation, they would by this time have become in many cases mere museum specimens, instead of forming a portion of the utilitarian furniture of a Castle.

Commencing our chronological list with the fine ebony cabinet around which so many histories have been woven we pass, without comment, the puritanism of the Commonwealth, which has left no link behind in the Castle of Windsor, and arrive at the period of King Charles II., when the empty galleries were practically remade and certainly refurnished.

The styles and fashions of the later Stuart period, though not largely represented, are shown in their most characteristic forms. Nothing could be more sumptuous or assertively rich than the silver furniture bearing the monogram and crown of King Charles II., though unfortunately only a table, a mirror, and the torchères remain. At Windsor, early in the nineteenth century, another table, a chandelier, and andirons\* are chronicled. These have now mysteriously vanished, leaving no trace of their existence, beyond the oft-times repeated, and no doubt greatly exaggerated, tale of bullion stripped from the stolen furniture and dissolved in an illicit melting-pot. The curious Anglo-Dutch marqueterie associated with this reign is not very characteristically shewn. True, there are two cabinets (page 23) in which panels of this inlay may be seen, but adapted to their present setting early in the 19th century. The imported Flemish and Italian architectural forms are well represented in the ebony cabinets (pages 7 and 8) and the so-called Mary Queen of Scots armoire. Furniture again of Italian, probably Venetian origin, of the rococo style in keeping with the Verrio-painted ceilings that filled the Castle after Charles II., may be seen in the fine set of chairs (Plate 7).

When King James II. ascended the throne no important change was made in the decoration of the Castle. Indeed the fashion in furniture had become so conservative as to render it impossible nowadays to discriminate with certainty between the products of the periods of Charles II. and James II.

With the accession of King William III. new ideas sprang into existence, and English taste came under the influence of the skilled artists and workmen brought from Holland by that monarch. The change was most welcome, as it happily balanced the somewhat loose styles prevalent in the previous reigns.

\* A pair of small fire-dogs, gilt, of this Charles II. series, are now to be found in the Plate-Room recorded amongst the gold plate, also small silver sconces that must originally have formed part of the set.

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Windsor Castle possesses many really important examples of furniture belonging to the time of William and Mary. In the English fashion we have the splendid silver table and mirror (Plates 9 and 10); in a more pronounced Dutch form, the writing-tables (Plate 8); and in the Anglo-French taste as yet unmentioned, the cabinet (Plate 11). It is in this latter piece of furniture that France first showed us the style of her great ebonist Charles André Boulle, who is credited with the introduction of the marqueterie in brass, pewter, tortoiseshell, etc., which we find used as enrichments on this cabinet, but with a marked English, or rather Dutch, handling of form and decoration.

In the reign of Queen Anne we see what the writer conceives to be the first really English classic revival, as applied to furniture. Although the renaissance of the classic influence was strongly marked in England in the sixteenth century, and continued down to the early part of the seventeenth, it was from Wren and his contemporaries that it received its greatest impetus. It was not, however, until more than half a century had elapsed, and the artistic value of the correct classical proportions introduced by that great architect had become thoroughly appreciated, that classic forms and antique decorations were accurately copied.

In its infancy this revival still retained many of the Dutch and Italian forms, imbued, however, with the feeling of reserve that any classic influence must always lend. By degrees the nobler classic forms asserted their superiority over the meretricious enrichments of the latter part of the seventeenth century; and in the charming modifications of ornament and proportion observable in the furniture of the early years of the eighteenth century we trace the beginning of the style popularly known as "Queen Anne." Without doubt no fashion has been subject to such abuse, for until quite recently any object, whether a piece of silver or furniture, if it were ornamented with a laurel swag or bucrania, was classified as "Queen Anne," quite irrespective of its true age and proper style. The furniture of Queen Anne's time is represented in Windsor Castle by a few specimens only, although before the Wyatville restoration in 1827 there existed, judging from the illustrations in Pyne's "Royal Residences," chairs, settees, etc., in endless quantities in the various rooms. It would seem almost beyond belief that in the short lapse of time since that restoration, hardly eighty years, not one

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example should to-day be in existence at Windsor. We certainly have splendid plate and pictures of that reign, but nothing else. With the advent of the Hanoverian monarchs we find comparatively little change in the first classic manner, although perhaps a certain looseness in handling the forms is apparent. A good example of late 17th or early 18th century furniture may be seen in the table (Plate 16), and in the stand of the cabinet (Plate 18). A pair of mirrors in the King's Presence Chamber also belong to that period, but in the time of King George IV. other enrichments have been added to them. There was at this time a general tendency to avoid the labour of production, and much of the ornamentation in low relief that would, in earlier times, have been carved from the solid wood, or even applied, was artificially rendered in hard plaster work (see the table described on page 38). In other details of work a decadence was apparent, and had it not been for the advent of Thomas Chippendale, the quality of our English furniture would doubtless have largely deteriorated.

Thomas Chippendale, with his followers, did almost as much to raise the standard of British art as the great English painters of his day. It was only for a very short period in the commencement of his career that Chippendale adhered to the established classic principles. The influence of Sir William Chambers' Chinese travels began to make itself fashionably apparent in that curious, half-understood Chinese decoration which now gradually brushed aside the various conventionalities. The growing tendency on the Continent for fanciful shapes, queer curves, and distorted forms, culminated in France in the wonderful originality of the Régence and the pure Louis XV. The style was contagious, and greatly in request in England. Chippendale, Ince and Mainwaring satisfied the demand with English rococo work. As the Chinese craze, spreading in mid-Europe, rapidly reached this country, so readily did we accept the affected French manner of Chippendale that he, at this period, with his combination of florid Chinese decoration and French scroll-work, produced furniture and household effects in large quantities, which, save for their originality, possessed little merit, either in soundness of design or principles of construction. But this criticism does not underrate the work of Chippendale and his contemporaries, for in their rococo manner, it must be remembered, they but catered for what was in great demand—Chinese, or



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rather so-called Chinese forms. In the reign of Charles II., Oriental foliage, pagoda-like shapes and Turkish or "Morris" figures, were popular styles of applied enrichment, and it may have been these, in conjunction with the stimulus lent by the small quantities of Chinese porcelain brought over to Europe from time to time by the Dutch merchants, that contributed to the success of Chippendale. The public had grown tired of the classic restraint of the seventeenth century, and gladly followed the latest fashion. It will readily be understood that owing to the then limited intercourse with the East, Chinese forms and enrichments were very imperfectly understood; but so long as an object was sufficiently rococo, possessed pagoda-like mouldings, bells, and figures in pigtails, it was considered quite in the correct Chinese taste. This manner of Chippendale is only represented in Windsor Castle by a few mirror-frames (Plate 19), whilst the Castle is only too rich in furniture of the Chinese style made fashionable by the Prince Regent and by the glaring eccentricities of the Pavilion at Brighton.

About the middle of the eighteenth century the Chinese craze began to decline, and another rococo form of decoration came into popular favour. The new style was at once adopted by Chippendale, but the decorative forms produced by him were so exaggerated and grotesque that a revival of classic restraint once more asserted itself. This second classic revival came in a lighter and more attractive form than the previous one. The excavations at Pompeii, and the careful researches made by antiquaries, had improved the public taste by imparting a closer knowledge of detail and a higher appreciation of ancient art. It was at this period that architects, designers, and cabinet-makers of note came into the front rank, and that the small army of workers, headed by the brothers Adam, left their mark upon the *ameublement* of the time. Mayhew, Mainwaring, Ince and others, strove with varying degrees of success to arrive at the same goal, yet at Windsor at the present moment not one of the works of these mastercraftsmen is in existence, with the exception of four cabinets (Plate 20), which may possibly be attributed to Mayhew. At the time of the production of these masterpieces the Castle must have been a veritable store-house of fine representative specimens. Robert Sheraton, with dainty-coloured satin-wood, hair-wood, &c., introduced marqueterie and the ingraining of the inlaid woods in chiaroscuro, imitating the fluting and



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carving of the more enriched styles. Towards the end of the century, not contented with inlaying the finely-grained satin-wood which at that time was brought in large quantities from the East Indies, further enrichments were added in the form of painted sprays and wreaths in polychrome. Figure subjects painted after the manner of Kauffmann, Wheatley, Morland, and others, were also often utilised in addition. It has even been suggested that many of these adornments were the work of the artists themselves, but this statement, like many others of a similar nature, must be regarded with suspicion. Towards the close of the eighteenth century this form of decoration was no longer in vogue, and even the furniture itself was rapidly changing. It was about this period that the latest classic manner came into existence. In its earlier stage the decorations found on ancient examples were simply copied, but now the actual outlines of the furniture itself were closely followed, and entire suites were manufactured in exact imitation of the Greek, Roman, and even Egyptian style (see Plate 23).

For some years this severe classic form was tolerated—we say tolerated, for the furniture produced was uncomfortable and formal, and from an artistic point of view very faulty; furthermore it will not bear comparison with that produced in France during the First Empire, though in both cases the same principles were followed.

Towards the end of the first quarter of the nineteenth century the craze for Chinese forms again took possession of the popular fancy, but in a yet more obtrusive form, as evidenced by the absurdities reproduced in the Royal Pavilion at Brighton. Chinese art, in this its third renaissance, though somewhat better understood in this country, had lost all the delicacy of treatment that really belonged to it, retaining only its most crude characteristics. This latest revival, however, produced one good result—for to it is largely due the superb collection of Chinese porcelain now stored in Windsor Castle and Buckingham Palace. This was originally bought for the adornment of the Brighton Pavilion, and presents the choicest and finest examples of the ceramic art belonging to the period of Shun Ché, Kang He, Yung Ching, and Keen Lung. Mounts of metal gilt, cast and chased in England, either with quasi-Chinese decorations or with scroll-work and laurel swags in the French manner, have been fixed to the greater portion of the vases, etc.

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Much of the mock Chinese furniture made for the Brighton Pavilion finds its present resting-place at Windsor and at Buckingham Palace. It is badly-proportioned, often heavily gilt, and inlaid with plaques of imitation Chinese porcelain, which, in the first quarter of the nineteenth century, was produced in large quantities in Staffordshire, at Worcester, and elsewhere. With the advent of King George IV. this latest Chinese style was finally dropped. Great changes were being made at Windsor Castle. Jeffrey Wyatt—afterwards Sir Jeffrey Wyatville—commenced in 1827 his complete remodelling of the Castle, sweeping away many painted ceilings and relics of Carolinian times, and building large suites of rooms and vast corridors. All of these, on their completion three years afterwards, hungered for furniture, for, with very few exceptions, that which had previously been in the Castle had become, like the Castle itself, decayed, and sadly out of repair. A few specimens were retained; they are mostly those pieces with which we commence our chronological series in the earlier part of the volume.

King George IV. bought royally, lavishly, and under good advice. Men of taste and means now availed themselves of the opportunity offered by the host of wonderful things to be obtained from France, then barely recovering from the shock of the great Revolution, and developing its new taste for anything empirical. So, when we arrive at the second quarter of the nineteenth century, we find in the great houses of England, leading off with Windsor Castle, some of the finest French furniture of the Louis XIV., XV., and XVI. periods, probably not bought in rivalry to our English productions, but by way of contrast. The purchasers also possibly realised that our neighbours' work was sounder, and that it possessed in general a truer value as decoration. For a few years the taste for French things in general was withheld, as there was a tendency to follow the fashion of Paris, in fact, of all civilised Europe, in the reproduction, more or less successful, of the classic tastes paramount in France under Napoleon I. This tendency has left its mark strongly on the possessions of Windsor; its perhaps most successful effort being the writing-table described on page 59, while minor examples may be seen described under the heading of the latest classic revival.

But at last came the true appreciation of the real and great French art of the eighteenth century, developing rapidly, and culminating in the purchases

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made by King George IV., both in London and Paris, under the guidance of the Marquis of Hertford, then Lord Yarmouth, King George's confidential adviser on matters of art, in whom the King placed such well-merited and implicit faith.

From 1820 till as late as 1840, London found its markets over-stocked with French furniture of the great periods; this is apparent from a mere glance at some of the old Sale Catalogues of those times, for nearly all countries of Europe were then sending their past productions here for sale. But it is to King George IV.'s fine taste and appreciation that the nation must be ever grateful for the real treasures now existing at Windsor Castle and Buckingham Palace. Almost all the fine French furniture, the splendid bronzes, the *objets d'art*, the countless clocks, the matchless Sèvres, and, as before stated, the all but complete series of Oriental porcelain were purchased by him. Though still feeling the influence of his time, he acquired objects of such artistic and intrinsic value, and at prices so convenient, that the money then expended, though a very considerable sum, represents to-day but a fraction of their value. Indeed, we can but reiterate what we have already said, that without these countless acquisitions of King George IV., the furniture and enrichments of our Royal Palaces would have been as much out of character with their surroundings as they are now in keeping with the Royal dignity which they, in a way, help to maintain.

To the reign of King William IV. the Royal possessions owe no debt of gratitude; indeed, it may even be considered that they deteriorated in value during that period, for so many alterations and "restorations" were carried out upon much that was fine and then in its original condition, that to-day, from the critic's point of view, the collection is artistically weakened.

The taste for enriched furniture in the early Victorian era seems to have lain dormant, and productions of that time are free from any characteristics save sound construction and general utility. Possessing little artistic merit, such furniture is hardly noticed in this volume, although previous to the accession of King Edward VII. it occupied a prominent position in the decoration of Windsor Castle. Her Majesty Queen Victoria, conservative above all in her taste, preferred the interior of the Castle to remain as she in her young days with the Prince Consort remembered it, with the result that on King Edward's accession many of the finest examples of art in the nature of furniture were



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found placed in minor rooms of the Castle, in the position they occupied half a century ago.

Following the plan adopted with the Armoury, His Majesty, desirous that the many fine specimens of ancient furniture comprised in the Royal treasures should be displayed to the greatest advantage, personally superintended its re-arrangement amid suitable surroundings. In this the King was aided by the artistic knowledge of The Viscount Esher, Deputy Governor of the Castle ; by The Lord Farquhar, Master of the Household ; by Major-General Sir Arthur Ellis, Comptroller of the Lord Chamberlain's Department, which is directly responsible for the Royal treasures ; and by Mr. Lionel Cust, Surveyor of the King's Pictures and Works of Art.

As the present book deals only with the artistic furniture of Windsor Castle, it must not be considered in the light of a complete catalogue, or inventory, for much is passed over in the nature of costly modern furniture without mention, though it can be asserted that not one item is unrecorded that possesses either the smallest artistic or sentimental interest. It has been found difficult to confine the enumeration strictly to the Furniture, and a few other items, as, for instance, the Tapestries, being, as it were, part of the furniture of the Castle, are recorded therein.

This volume, the second of the series, is offered most dutifully to his Gracious Majesty the King, with the hope that its faithful record may not be without influence on the future conservation of the artistic treasures contained in Windsor Castle.

GUY FRANCIS LAKING.



English and Continental Furniture  
(with the exception of French)  
from *circa* 1640 to 1700



# ENGLISH AND CONTI- NENTAL FURNITURE

(Circa 1640—1700)

(With the exception of French), illustrating the Italian, Flemish, Dutch and English fashions arranged in chronological order irrespective of nationality.

## An Ebony Cabinet.

*Flemish workmanship, second quarter of the 17th Century.*

*Size of cabinet, 7 feet  $\frac{3}{8}$  inch wide.*

*2 feet 2 inches deep.*

*4 feet  $2\frac{1}{4}$  inches high.*

*Size of stand, 3 feet  $6\frac{3}{4}$  inches high.*

The stand is of English workmanship, probably of the time of Charles II. In style it matches the cabinet itself, which since 1868 has remained in the same position in the Corridor of the Castle.

This fine cabinet, the commencement of the chronological series of furniture in the Castle of Windsor, represents the earliest specimen now existing in the Royal Collection. It is of a type that, though exceedingly rare when of this very high quality of workmanship, is not uncommon in a coarser make. Like nearly all the Royal possessions its past history is very vague, and wrapt in mystery. It has been variously known at different periods as "The Wolsey" Cabinet, from the idea that it belonged to Cardinal Wolsey; "The Retsch" Cabinet; "The Rubens" Cabinet, from the vague statement that it was carved by Sir Paul Rubens; and, finally, as the cabinet given to Charles II. by Louis XIV. of France. This supposition is the only one that has any foundation to work upon, and that of the slightest, as follows: On the inside of the large folding doors are two octagonal panels, one carved in low relief with an Annunciation, that of a Queen, recognisable as Anne of Austria, and the other with a composition of figures representing Louis XIII. of France, enthroned, receiving from his Queen his infant son, the coming "Roi Soleil." Allowing for the time this intricate cabinet would take to make after the event took place which it no doubt was made to

## Windsor Collection.

commemorate, we arrive at about 1640 when it first became Royal property. It does not seem, therefore, improbable that in after years Louis XIV. should select this piece of furniture, recording as it does his birth, for presentation to King Charles II. If sent to England then, it is now impossible to surmise which Palace was its resting place. While regretting the speculative nature of its past history, the cabinet itself remains a masterpiece of this particular form of applied art. Pasted underneath one of the top long drawers is an old and faded label, bearing in 18th century handwriting the inscription, "A cabinet for 225, Long Gallery, sketch 100, removed to I." The name "Long Gallery" suggests Hampton Court, for none of the rooms at Windsor ever bore that title.

The National Collection of France possesses three cabinets of the same nature, the first of which M: E. Williamson describes in his work, "Le Mobilier National," as being purchased in 1836 for 2,000 francs, to be placed in the Palace of Fontainebleau, in the apartments of the Duke of Orleans. The second ebony was also purchased for Fontainebleau, but not until 1863. The third cabinet, also at Fontainebleau, came originally from the Palace of the Tuileries, and it is this one that M: Williamson likens to the Windsor example, though, without doubt, in error when he chronicles it as belonging to the Italian Renaissance. In the Victoria and Albert Museum there is an ebony cabinet of Franco-Flemish origin, carved with subjects illustrating the history of Diana and Endymion, one of the panels bearing the French wording, L'Endymion. Of late years two or three individual cabinets of a similar nature have been in the markets of both Paris and London, and not a few still exist in some of our old English mansions.

To return to the description of the Windsor cabinet, we commence by stating the material of which it is made. The upper part is generally constructed of soft deal, veneered in all visible parts with ebony; the large drawers are of oak, the small ones of rosewood. The lower part, or stand, which was evidently added to it, is of pearwood, *stained* black. It is made in two parts, a cabinet of drawers resting upon a stand.

The cabinet is rectangular, and closed by two large folding doors, above which are three drawers (a pair of large and a central small one). The large folding doors when open disclose a front with smaller folding doors in the centre, flanked by five drawers on either side, a drawer above and a drawer below, which in turn is fitted with a tray and writing slab, compartments for ink vases, etc., and two secret drawers, opening from the sides of the large drawer. Below all, can be drawn out three slabs, with inlays of parquetry, alternately for use in playing chess, backgammon, and tric-trac. Without now halting to mention the varied decorations of the cabinet, we further examine the construction, by opening the inner folding doors, to find a structure resembling the proscenium of a classic theatre. This fitting, cunningly built up in artificial perspective to give the appearance of additional depth, is a labyrinth of secret drawers, which without getting into an extremely involved enumeration of parts is very difficult to describe. The top of the proscenium is composed of a balustrade of ebony and brass, the two sides projecting; together these form four drawers. Immediately below this balustrade is a "cushion" moulding, overlaid with tortoise-shell; this, again, forms four very



## Windsor Collection.

shallow drawers. The two projecting sides of the proscenium have apparently one drawer each, this is at the base, but it will be found that on sliding towards the centre the painted glazed panels that form the upper decoration on either side, they can be removed at pleasure, disclosing three drawers, which again, when pulled out, hide at the back of them three wedge-shaped secret drawers. These occur on either side, and occupy the space lent by the splayed portions of the central back scene. A look of general elaboration is given by the addition of twelve spirally twisted gilt-wood columns, and at the base a slightly raised back platform, the surface of which is cleverly inlaid with squares of ebony and ivory, as already stated, in artificial perspective.

The stand of the cabinet contains three drawers, and a shelf beneath. The whole is supported on twelve legs.

So much time has been spent in describing the construction of this interesting cabinet, that we must beg for a further indulgence on the part of the reader for the description of its decorations. All the figure-subjects are carved in low relief in that careful, though possibly a little monotonous, manner associated with the works of Lucas Faydherbe. Of necessity the subjects on the exterior are carved in higher relief than those in the interior of the cabinet. The interior panels of the door also shew a varying form of decoration in intertwined well-designed foliage, almost coming under the category of engraving, as the work has been done with a "veiner." First look at it with its closed doors, as represented in the illustration on Plate 1.

The façade, if the term may be used, shows us a base upon which rest six fluted Corinthian pilaster columns, which in turn support the top moulding of the cabinet. These columns are placed in groups of two on either side and in the centre, leaving larger upright panels between. Between each of these three groups of columns is a niche with a domed top in an elaborately composed frame of amorini, festoons of flowers, and architectural forms. In the centre niche stands the statuette of a king, and in the outside niches are emblematical female figures. The large rectangular panels are occupied with compositions of figures representing Biblical and classical subjects, but both sufficiently obscure to prevent their translation. This same observation applies to the various figure subjects to be found throughout in the general decoration. These large panels of figure-subjects have all egg-and-tongue moulding by way of framing. These panels are supported on the backs of amorini, and at the corners are male and female slaves, whilst above recline the figures of Fame and Victory. In the base are five oblong subject panels, and on the cushion moulding below the top cornice is a frieze of deities.

The cabinet with the large folding doors open discloses the decoration of the drawers, each having a figure composition chosen from an episode in the life of Diana; these are bordered by applied wave-pattern mouldings. In the centre the smaller folding doors are worked into an architectural form by the addition of three spirally twisted columns, supporting a balustered architrave, which in turn is surmounted by three seated winged figures emblematical of Victory. The interiors of the large folding doors

## Windsor Collection.

are divided by applied mouldings into variously shaped panels, each engraved with a trophy of arms, flower-work, and scrolls. As a centre they have octagonal-shaped panels, one carved with an Annunciation, in which a Queen, probably Anne of Austria, is the central figure, the other with the figure of King Louis XIII. receiving the infant Dauphin from the hands of Anne.

Having so far described the various ebony surfaces of the cabinet, we now look into the second smaller folding doors, and examine its proscenium-like interior. Here it is we find that alterations from its original form have taken place. The veneer of ebony is changed to that of snakewood, rosewood, and ivory, stained green and otherwise. This marqueterie appears in architectural forms on the inner side of the doors, upon the ceiling, and upon the floor of this stage-like little apartment, the back part and sides of which were originally painted in oils, with architectural subjects. These, however, like the inner sides of the folding doors, have now applied to them glazed paper panels painted in *gauche* with classic ruins and figures, the panel on the left-hand folding door being signed and dated: CLÉRISSEAU : F. ROMA 1763.\*

By whom these painted panels were added, and for what purpose it was thought fit to plane down the original oil paintings that existed, also to cover up the original coarse, but effective, marqueterie, it is impossible now to say, unless it was thought that the cabinet was getting 'shabby,' and wanted brightening, at which time all its metal handles, hinges, etc., must have received their garish coat of new gold. All the large drawers still retain their original parquetry lining of various woods and ivory, arranged in geometrical forms. To speak of its stained pear-wood stand would be a weary repetition of the description of the original cabinet, for the friezes are duplicated, and the well-carved six front legs, it will be noticed, are almost repetitions of the spiral columns that appear on the inner folding doors.

[See Illustration—Plate I.

\* "Clérisseau, Charles Louis, an architect and water-colour draughtsman, was born in Paris in 1722. He visited Rome, where he resided some time, and became well acquainted with the artists of that city, especially Winckelmann. He accompanied Robert Adams to England, where he remained some time, and made the drawings for the 'Ruins of Spalatro,' which was published in 1764. On his return to France in 1778, he published the 'Antiquités de France,' 'Monumens de Nîmes,' and other works; and was appointed in 1783 architect to the Empress of Russia. He is, however, best known to the world by his fine drawings in water-colours of the remains of ancient architecture, which are held in high estimation. An example, 'Tivoli,' executed in 1769, is in the South Kensington Museum. The figures in his works were drawn by Antonio Zucchi. He died at Auteuil near Paris, in 1820, in his 99th year." —BRYAN'S *Dictionary of Painters and Engravers*.









AN FRENCH CABINET  
FROM THE RENAISSANCE IN THE QUARTER OF THE 17TH CENTURY



## Windsor Collection.

### A Cabinet.

*Flemish workmanship, third quarter of the 17th Century.*

*3 feet 11½ inches wide.*

*1 foot 8 inches deep.*

*5 feet 2¾ inches high.*

No record exists of the provenance of this cabinet, and it barely escaped the general destruction that arises from neglect. The upper portion of the cabinet, or rather the cabinet itself, was discovered in a fragmentary condition some months ago in the lower store of the Lord Chamberlain's Department at Windsor Castle. It was rescued and set aside for consideration. On making an inspection of the contents of the Winchester Tower the stand or feet of this same cabinet were discovered, but so arranged with a false top as to be used as a hall or side table. The two parts have now been united, and form certainly one of the most interesting pieces of furniture in the Royal Collection.

The cabinet is strictly architectonic in form, and very closely resembles in general construction the splendid ebony cabinet just described, save that it does not possess the two large folding doors in front. It is in two parts, the cabinet and stand. The cabinet is constructed of oak, with a veneer of ebony and pollard elm, arranged in simple rectangular panels. There are two drawers above, four drawers on either side, and a folding door in front, which, when open, discloses a small proscenium-like arrangement of drawers and shelves, inlaid in artificial perspective with cube designs in ivory and ebony, and having two panels of bevelled looking-glass added to give the appearance of greater size. There are four small drawers on either side, a semicircular flight of small steps, and at the extreme back also a niche with a domed top; on either side of the door that encloses these are balustered columns, carved below with scale ornaments and surmounted by small urns. The stand is of deal ebonized. It consists of a framework, with four balustered legs in front of square-shaped section, and curious scroll-patterned feet. There are two legs behind, all being joined by a stretcher below.

## Windsor Collection.

### A Cabinet.

*In style and fashion Flemish, third quarter of the 17th Century.*

*Size of cabinet, 4 feet 6 inches wide.  
1 foot 8 inches deep.  
5 feet 9 inches high.*

This has stood since 1863 in the ante Throne Room. In 1902 it was moved to its present position in the Throne Room.

It must not be supposed that this cabinet, though placed in the category of "style and fashion," is a reproduction, for although it has been entirely remade, the exterior veneer of ebony, and the marqueterie interior to the central partition, are original, as are nearly all the metal gilt enrichments. Like the cabinet just described it is rectangular in form, the front enclosed by two large folding doors, which when open show fourteen drawers, four arranged above and below a central door, and three flanking on either side. At the back of the central cupboard are three secret compartments, reached by removing any of the side drawers. In the pediment of the cabinet are two shallow drawers. The whole is built upon a foundation of pine and oak, the drawers being mahogany. Nothing could exceed the simplicity of the cabinet work, for a few well-placed mouldings constitute its decoration. However, it is to the elaborate mounting of metal gilt that the cabinet owes its richness. Both on the exterior and in the interior these enrichments conform to the shape of the panels upon which they are placed. The larger of these enrichments are fashioned out of plates of copper gilt embossed, surface-chased and pierced, whilst the smaller ones are of the same material, but cast and roughly chased. The design generally chosen is strap-work, with masks, swags of fruit and flowers, and with scenes from heathen mythology introduced in the more important places. An amount of really good taste is to be seen in these enrichments, and though distinctly Flemish in workmanship, they are from Italian designs, especially the figure subjects, which seem to be chosen from some of the later works of Alessandro Algardi. The marqueterie sides, cover, and base of the central cupboard are composed of tulip-wood, ebony, etc. inlaid with geometrical designs.

The stand of the cabinet must have been made when the cabinet was relined; it consists of a base, a mirror back, and four column legs in front supporting its top, in which are four drawers. The four column legs are of ebony, and appear to be really original; to them are applied, in metal gilt, terminal figures of women supporting upon their heads baskets of fruit and flowers.

This cabinet was exhibited by Her Majesty Queen Victoria at a Loan Collection held at Gore House, Kensington, in 1854, when the following note of praise was appended to its description in the Catalogue:—

"This noble work is an excellent example of simplicity of design combined with the utmost richness and exuberance of detail. The construction and arrangement of the piece are extremely simple, the ebony framework being perfectly adapted to display to









A CABINET

FLEMISH FASHION THIRTEENTH CENTURY





## Windsor Collection.

advantage the appliqué enrichments in metal which constitute the system of ornamentation, and which in themselves are extremely beautiful both in design and execution. The subjects of the various relievos, though evidently mythological, are somewhat obscure. The most noticeable parts are, however, the purely ornamental enrichments, which are admirable, indeed perfect, examples of the particular period of German arabesque ornamentation, of which the works of Theodore de Bry afford a well-known example. The female figures acting as supporters in the cartouche work of the larger 'plaques,' and the ingenuity and beauty of arrangement of the various masks and accompanying strapwork, denote great facility and power of composition in the artist. It will be observed that the vicious imitation of architecture found in so many works of this period is avoided in this piece, its utility as an article of furniture having evidently been made the first consideration."

[See *Illustration—Plate 2.*

## Windsor Collection.

### A Medicine Cabinet.

*German (Augsburg) work, third quarter of the 17th Century.*

*Size of cabinet, 1 foot 10½ inches wide.*

*1 foot 5½ inches deep.*

*2 feet 2 inches high.*

*The stand, 2 feet 6 inches high.*

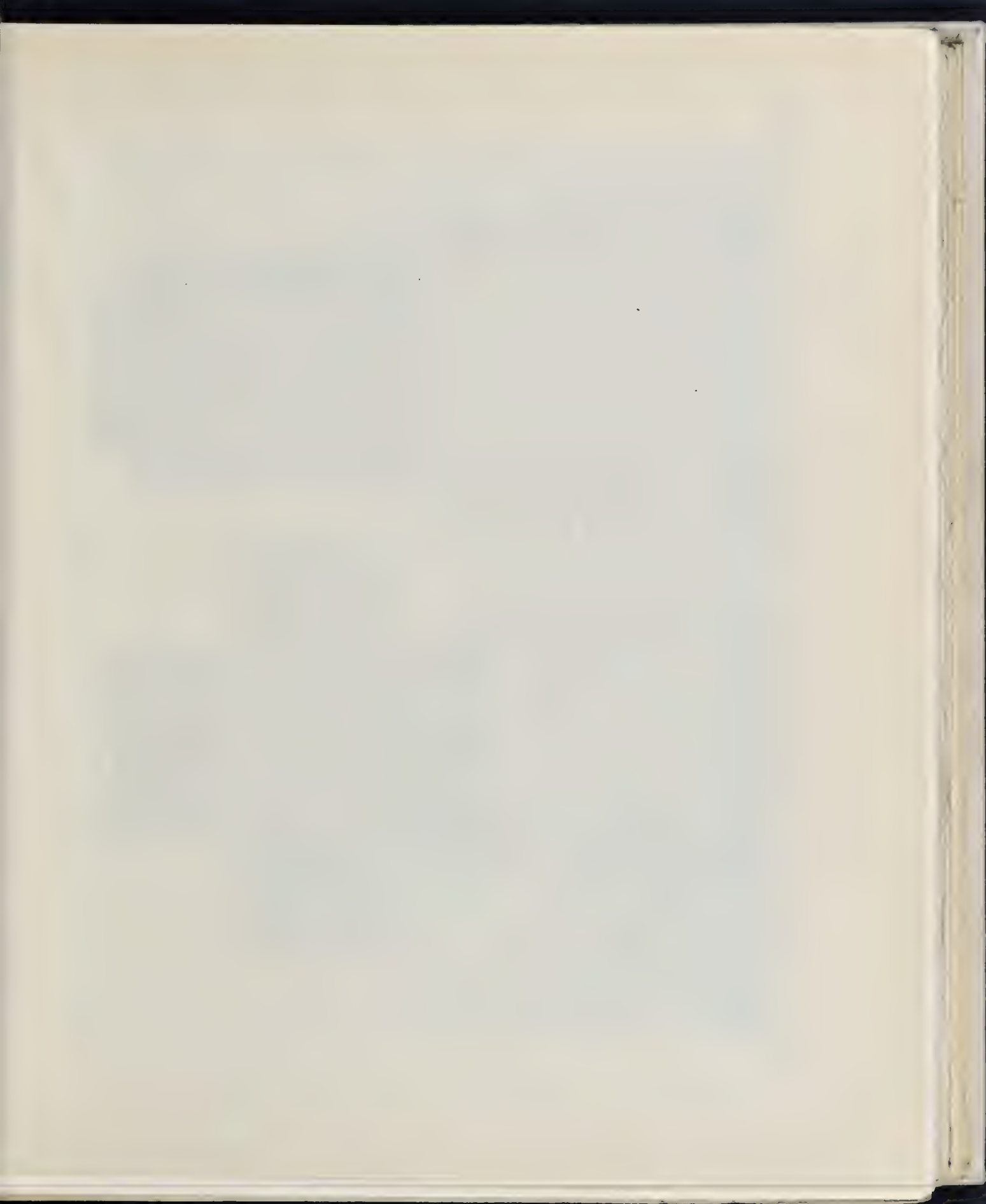
The stand is an 18th century addition.

This charming little cabinet, though hardly a "piece of furniture," is here described as coming rather within that category than as one of the decorative objects of the Castle. Again we vainly look for its past history, and when it became a Royal possession. No inventory or record exists to tell us. It was until 1872 stowed away among useless furniture in the "lower stores" of the Castle, that same mysterious "black-hole" from which recently a few really fine things have been recovered.

The medicine cabinet is constructed of pine, veneered in all its visible parts with ebony; it is rectangular in form, and rests upon a base; the top is roofed. The front opens with two folding doors, disclosing fifteen small drawers, each velvet-lined and fitted with a cover. Above these is a shelf running the entire depth of the cabinet; this is lined with green velvet braided with silver, and stalled off into forty compartments, in which are placed bottles, vials, etc. The back of the cabinet also opens by two folding doors, showing three narrow shelves, all lined and braided alike, and each having seven compartments, containing turned ebony pharmacy jars with covers. In the base is one large drawer containing utensils, and a narrow drawer fitted with a turned ebony ink and sand vase, also a compartment for pens, etc. The roofed top of the cabinet lifts on a hinge. It has one drawer, which is also velvet-lined and fitted.

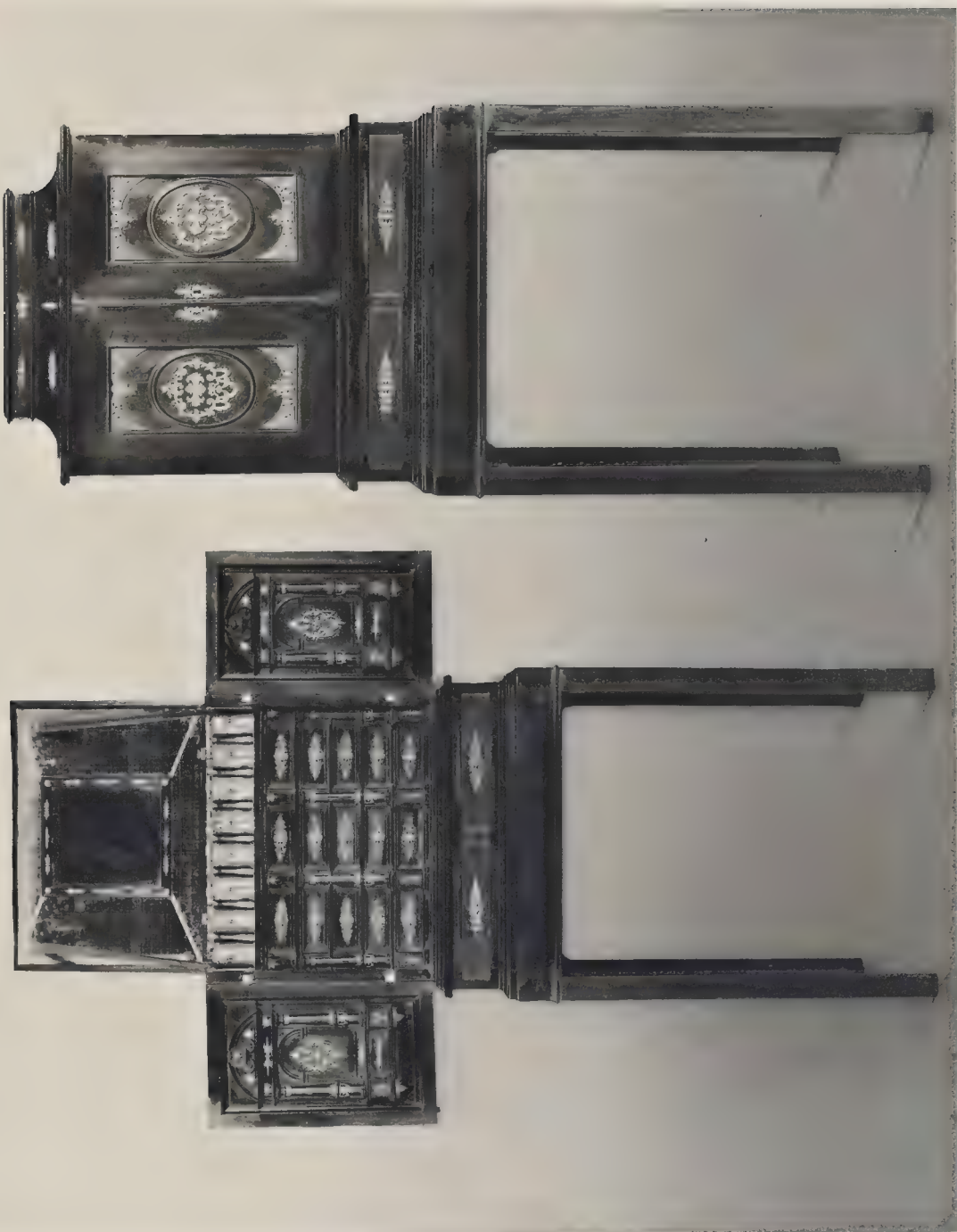
The upper portion of the cabinet revolves upon the base so as to allow the opening of the back folding doors without turning the whole cabinet. As decoration, severity is preserved; on the exterior, simple sunken panels, either rectangular or oval, being the general scheme, however enriched by appliqué of silver gilt. These are finely cast and afterwards chased, with masks, military trophies, festoons of drapery, and compositions of scroll-work. There are hinged handles on either side, and all around the base are applied mouldings, placed to represent drawers. In the interior of the cabinet the hand of the ebonist has been more lavish in its ornamentation, for prettily proportioned architectural forms, in the way of half columns, broken pediments, etc. have been effectively used, all in strict character with the period of the cabinet. The same silver and silver-gilt appliqué are also found. The table stand, of mahogany veneered with ebony, has been made for the cabinet. It is of English workmanship, and probably the work of Chippendale, made in the middle of the 18th century, and slight remnants of his Chinese manner will be noticed in the small fretwork angle pieces at the top of the legs.

Of the contents of this complete little apothecaries shop it is impossible to speak









A MEDICINE CABINET  
 (17th C.)  
 OF FRIEDRICH AUGUSTUS, WORKMANSHIP THIRD QUARTER 17th CENTURY  
 THE SAME



## Windsor Collection.

with too much praise, so simple and dainty are the various fittings. Nearly all the silver work bears the stamped pine mark of Augsburg, and the maker's mark R.E. in monogram. One piece, however, has the London hall-mark for 1773\* and the maker's mark S.C. I.C. with a mullet between, used by SEPTIMUS and JAMES CRESPELL of London. The fittings in the cabinet, many now missing, are as follows :—In the drawer of the roofed cover is a rectangular mirror in an ebony frame, a brush with a silver and silver-gilt handle, a tortoise-shell comb, and two turned ebony powder-boxes. On the top shelf of the interior of the cabinet are eight almost cylindrical silver canisters and covers, twelve small glass bottles with silver tops, seven larger bottles similarly mounted, six larger, five of the largest size, and a silver strainer. On the under side of the cover is a mirror. In the large drawer in the base of the cabinet, a silver-gilt pestle and mortar, a bowl, a small basin with handle, a *rapoire*, six turned ebony boxes and covers, a pair of scales with their weights, four silver covers, four knives of various sizes, a blowpipe, and divers small surgical implements. In the side of this drawer is a second shallow drawer; this contains the balance of the scales. In the narrow drawer of the base, as already stated, is a compartment for pens, and two turned ebony vases, one for sand, the other for ink.

Though proved to be of German manufacture, it has certainly been used in England, for the weights of the balance have English names engraved upon them : ounce troy, pennyweights, grains, etc. ; they also bear the English mark of a lion. This cabinet may have been bought by some of the foreign entourage of King William III., but of that again we have no record : all that we are likely to know concerning its past history must be gleaned from an inspection of the object itself. It is the tradition at Windsor that it was the medicine chest of King Charles II.

[See Illustration (Plate 3), shown open and shut.

\* This particular piece of English silver must have been made at a considerably later date than its Augsburg companions in the case, no doubt to replace a missing vial.

## Windsor Collection.

### The Throne of the King of Kandy.

*Singhalese workmanship, founded upon a European design of the latter part of the 17th Century.*

*5 feet high.*

*3 feet 6 $\frac{3}{4}$  inches wide.*

*2 feet deep.*

The throne and stool were captured by the British forces in 1815, and when brought to England were placed in the armoury of Carlton House. The throne, in the inventory of the Carlton House Collection, is described as being "studded with rubies, amethysts, and Ceylon diamonds."

The sword, crown and sceptre, now in the vestibule of the Castle, were presented to the Royal Collection by Sir Robert Brownrigg on June 9, 1821.

It might possibly be urged that the description of this throne should have been given in the volume dealing with the Oriental curiosities and objects, rather than in the present one which treats exclusively of Furniture, but in excuse, it may be said that it is founded upon European, probably Dutch, lines, and so takes a position in our chronological list at Windsor. The whole is constructed upon a foundation of mahogany, and of large proportions, to render it serviceable for use as a throne. The seat is rectangular, with a high back rising into an almost pagoda-like form, the outline of which is broken by a series of curves. The arms terminate in figures of monsters that may possibly conventionally represent tigers. It is, however, in the legs and stretchers of the throne that the European influence is most seen. The former are short, of square-shaped section and of baluster style; the latter of regular Charles II. S-shaped form, linked together, with a cone-like centre. Oriental taste has asserted itself in its enrichment, for the whole is overlaid with plates of pure gold (except beneath the seat, where silver gilt is used), embossed and chased with those multitudinous forms of leafage that found such ready favour in the East. In the centre of the back is represented the sun in glory, on either side of which are the seated figures of deities, whilst on the back is the crescent moon and constellations of stars. Foliage in various degrees of size is also on the sides, back and arms. Certain details in the costumes of the two goddesses are studded with turquoises and garnets. Barbaric splendour, though hardly in good taste, is further added to the throne by a setting of large cut amethysts, crystals and white sapphires; these almost outline the back. The eyes of the monsters that form the arms are also of amethysts, and immediately above the velvet-covered back, in the centre, is set a large pear-shaped white sapphire. The three faceted rock-crystal balls, set in golden sockets, placed along the top edge of the chair, were added in England in the time of King George IV., and are entirely out of keeping with the remainder of the decoration. The upholstered seats, sides and back of the chair were originally covered with crimson velvet, but were in 1902 re-covered by command of His Majesty King Edward VII., when the throne was placed in its present position in the Throne Room. With the throne is an oblong rectangular stool of exactly similar workmanship, overlaid with plates of gold and set with jewels. [See Illustration—Plate 13.









THE THRONE OF THE KING OF KANDY  
LATE 17TH CENTURY WORKMANSHIP





## Windsor Collection.

### A Set of Four Chairs.

*English workmanship, latter part of the 17th Century.*

Two of these chairs have decorated the entrance hall of Shaw Farm since it became a Royal possession ; their previous history is unknown. The other two are now placed in the Royal Kennels.

They are constructed of oak, with scroll-shaped legs in front, and spirally-twisted supports to the back, which finish above in two S-shaped scrolls supporting a crown ; S-shaped scrolls likewise form the central styles of the backs and the stretcher, on which is also to be seen the crown. The seats and the centre of the backs were originally of canework.

### A Chair.

*English workmanship, latter part of the 17th Century.*

Its history is the same as that of the chairs just described. Constructed of oak, and, like the above pair of chairs, roughly rectangular in form, it is somewhat more ornate in its decoration, for fanciful scroll-work and formal flowers are to be seen beyond the figures of cherubs that support crowns, which appear also on the top of the backs and upon the stretchers. The seats and backs were originally of cane. Carved in the back of the chair is the monogram E.G.

### A Set of Four Chairs.

*English workmanship, latter part of the 17th Century.*

Now contained in the Royal Kennels.

Constructed of oak, they much resemble the pair of chairs to be seen at Shaw Farm, with the exception that the front legs and foot rails are spirally twisted. The backs are somewhat more elaborated. The seats and backs were originally of cane.

## Windsor Collection.

### A Set of Six Ebony Chairs.

*Indo-Portuguese (Goa) workmanship, made for the European market; last years of the 17th Century.*

These chairs were bought in May, 1825, for the Royal Collection, from a Mr. Lewis, a silversmith of St. James's Street; eleven were then purchased. In 1828 they were sent to Windsor; since 1868 they have been in the corridor of the Castle. They are entirely constructed of ebony, and have spirally twisted legs, connected by similar foot-rails. The backs are rectangular, and, like the framing to the seats, carved in low relief with a continuous band of conventional foliage. The top rail of the backs has in its centre the representation of a cherubim, flanked by monsters, beneath which stand figures of boys; the background is pierced with scroll-work *à jour*. The side rails terminate in figures of hawks. The backs are composed of nine spirally twisted columns, with tracery above and scroll-work beneath, introducing cherubim and monsters; a nearly similar frieze of ornament runs round the seat of the chair. Certain details, such as the eyes of the cherubim and the monsters, etc. are inlaid in ivory. It is recorded that in 1825 these chairs possessed their original cane seats; they now have seats of cloth.

It is not unusual to find chairs of this type, great numbers of which, late in the 17th century, were imported into England, ascribed to the reign of Henry VIII., or at least Elizabeth. At the dispersal of Horace Walpole's collection at Strawberry Hill, as late as 1842, such chairs figure in the catalogue, described as belonging to those reigns. In Penshurst Place is to be seen such furniture; also at Knole, and elsewhere. An ebony chair in the Museum at Oxford is stated to have been given by Charles II. either to Elias Ashmole or to Evelyn.

### A Chair of Ebony.

*Indo-Portuguese (Goa) workmanship, made for the European market; last years of the 17th Century.*

This chair was purchased in Feb. 1824, together with five others, for the Royal Collection, from a Mr. Lewis, a silversmith of St. James's Street. The set was sent to Mr. Morel, in May, 1827, to be, alas! "restored," and in the same year they were sent to Windsor Castle. They had their original silver castors. Since 1866 they have been in the corridor of the Castle. Beyond being more robust and of smaller proportions than the chairs just described, they are much alike. A variation is lent by the figures of mermaids supporting a cockle-shell at the back, beneath which is a grotesque representation of Adam and Eve. There are also figures of cherubim. On the top of the side rails of the back are crouching figures, probably representing Dutch traders; they hold in their hands large sun hats. Between the nine small balusters that form its back are fastened small turned ivory knobs.

## Windsor Collection.

### An Arm-chair of Ebony.

*Indo-Portuguese (Goa) workmanship, made for the European market; last years of the 17th Century.*

This arm-chair, like the chairs described, is constructed entirely of ebony and is generally similar in construction, except that the back rails are of flattened rectangular section, and the decoration, which consists of heads of cherubim, lions, and nude figures, is somewhat smaller in style. There is an eagle with outstretched wings in the middle of the back, also figures of lions surmounting the back side rails.

### A Set of Four Ebony Arm-chairs.

*Indo-Portuguese (Goa) workmanship, made for the European market; last years of the 17th Century.*

These four arm-chairs have been in the corridor of the Castle since 1866. They are entirely constructed of ebony, with somewhat low backs, the upper portion being of broken outline, with a row of nine short spirally-twisted columns running along the centre. This same spirally-twisted form is utilized as legs and supports to the arms, which, like the side rails of the backs, are of rectangular section. The whole is carved in relief with groups of tulip-like flowers, a very characteristic Dutch ornamentation of the time of Charles II., also with duplicated blossoms of more conventional flowers. They still retain their original seat-stretchers of beech, covered with wicker-work.

## Windsor Collection.

### A Set of Four Ebony Settees.

*Indo-Portuguese (Goa) workmanship, made for the European market; last years of the 17th Century. Reconstructed in London early in the 19th Century.*

The backs and front rails of these settees are almost exactly similar to those upon the arm-chairs described, with a slight variation in the arrangement of the tulips and other formal flowers. The legs and arms, although of ebony, were added in London early in the 19th century, when the seats were deepened and the parts reconstructed. The arms and legs are spirally twisted. The supports for the arms suggest an elongated classic vase, showing these restorations to have been made under the latest classic revival. This work was probably done by Messrs. Morel and Seddon. The oak stretchers to the seats are comparatively new.

### A Pair of Ebony Arm-chairs.

*Indo-Portuguese (Goa) workmanship, made for the European market; last years of the 17th Century. Reconstructed in London early in the 19th Century.*

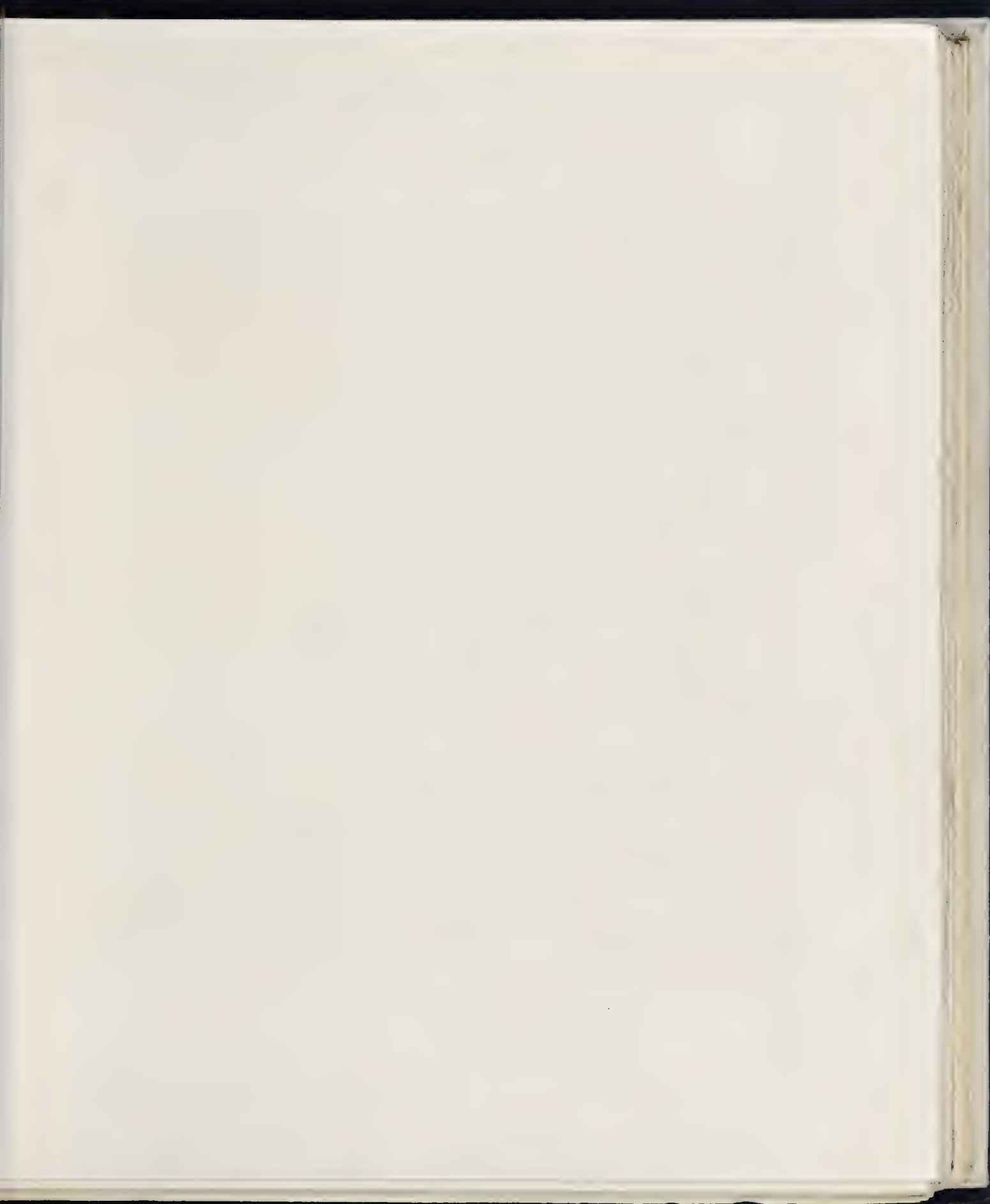
Except for a slight variation in the arrangement of the carving, they are almost *en suite* to the settees just described. The vase-shaped arm supports, also the ends to the arms, are noticeable as being essentially of 19th century date.

### A Long Ebony Settee.

*Indo-Portuguese (Goa) workmanship, made for the European market; last years of the 17th Century.*

This fine large settee, large alike in its decoration as in its proportion, has a back formed of twenty-four spirally twisted rails, divided in the centre by one of larger dimensions; all the relief carving takes the form of conventional budding flowers. It still retains its original stretcher and seat of wicker work, now covered with cloth.







A TABLE OVERLAIN WITH SILVER PLACQUES  
PRESENTED TO KING CHARLES I BY CITIZENS OF LONDON  
ENGLISH WORKMANSHIP, LAST QUARTER OF THE 17<sup>TH</sup> CENTURY







## Windsor Collection.

### A Table, overlaid with Silver Plaques.

*English workmanship, last quarter of the 17th Century.*

*2 feet 6 inches wide.*

*2 feet 4 inches deep.*

*2 feet 10 inches high.*

Presented to King Charles II. by the citizens of London.

It is rectangular, standing upon four spirally-twisted legs, on ball feet, connected near the base. The upper surface overhangs considerably, and is covered with plates of silver embossed with floral designs of tulips and acanthus in high relief. In the centre is the cipher of Charles II., under a royal crown festooned with laurel leaves and surrounded with acanthus and tulips. The whole is bordered with separate plates of silver having a running design of acanthus and small escutcheons, with foliated designs at the four angles.

The frame beneath is vertical, decorated with festoons of fruit and scrolls of acanthus, with border of laurel leaf.

The four supports are spirally-twisted columns, imitating turned wood, with Corinthian capitals, rings of laurel leaf at the base, and acanthus below. They are connected by a horizontal piece, with semicircular curving ends forming a stretcher, the whole decorated with scrolls of acanthus. The feet consist of balls with acanthus decoration, now supported on brass castors.

It is greatly to be regretted that the silver covering of this table is without hall-mark of any description, but being made for a gift to the Sovereign it was exempt from such official stamping. The collector would be pleased to see the date-letter mark and maker's mark, if only to remove the table from the already too long list of Windsor treasures that to-day must for ever remain in the speculative category. It presents no peculiarity of form, being fashioned on a core of oak overlaid with plates of silver, imitating the ordinary table of the day. The workmanship of the silver is, however, excellent, though very characteristic of the taste of the time—a taste that wavered between the classicisms of Wren and the general desire to plunge headlong into the loose rococo forms of the Continent. The crowned *chiffre* of the King lends considerable weight to the belief that the table and glass were presented to King Charles II. by the citizens of London.

Furniture overlaid with plaques of silver was in England about this period considered one of the greatest forms of luxury. Knole House shows us examples, so also does Osterley Park; Keele Hall has such treasures, whilst other household adornments of the same description were formerly in the possession of the Westmorland family. We know that Louis XIV. possessed a celebrated silver table designed by Baslin, *la table d'Apollon*, but this, like his other *meubles d'orfèvrerie*, was turned into money to assist in his enormous war expenditure during the last years of the 17th century. [See Illustration—Plate 4.

## Windsor Collection.

### A Mirror in a Frame of Silver.

*English workmanship, last quarter of the 17th Century.*

*6 feet 11 inches high.*

*4 feet 2 inches wide.*

Presented to King Charles II. by the citizens of London.

This beautiful mirror frame, composed of thick plates of silver, attached to a foundation of wood, though presented with the silver table to King Charles II. by the citizens of London, is in many ways far superior to the other gift, for there is greater fertility of design displayed, and the workmanship is superior. The silver plates are embossed in high relief, and the surface is chased. The decoration consists of a continuous ribbon band that runs down the sides of the frame, swelling into swags of fruit and flowers at the top and base; this band for almost its entire length is spirally-twisted with a form of acanthus foliage, as seen in the decoration of the table, but which at intervals bursts into cornucopia-like forms, exuding fruit and flowers. Sporting among the leaves of the acanthus are figures of amorini. These enrichments to the frame are bordered on either side by narrow bands of duplicated leaf-work.

The pediment is now of almost semi-circular form as regards its top edge. This was not originally so, for without doubt certain pieces, as for instance the Royal crown and possibly the lion and unicorn supporters to the *chiffre* that was applied separately, are now lost. This tends to lend a somewhat scant look to the finial of the pediment.

In the centre of the pediment is an oval escutcheon, framed by a form of strapwork containing the monogram C. R., as seen upon the table top. From the framing of this to the outside corner are suspended heavy swags of fruit and flowers. The whole of the groundwork is occupied with acanthus leafage and crossed branches of palm leaves.

This mirror, like the other two in the Windsor Collection, was, until 1902, a hidden treasure of the Castle, being stored away in a lumber room of the Lord Chamberlain's Department. They, however, may not be classed among the new discoveries, as their existence was known, but their real importance seems to have been overlooked, for no attempt was made to bring them from their hiding place. As mentioned in the Introduction, vague stories of a third table that formerly existed are still told by some of the older workmen in the Lord Chamberlain's Department: how it got broken, was put into store, and how by degrees its bullion was despoiled for its intrinsic value. This may be gossip, but the belief in the story is strengthened by glancing at C. Wild's drawing of the Ball Room, as the Vandyke Room was formerly called, described in Pyne's "Royal Residences." In this drawing a third table, silver chandeliers, and andirons are shown. The third table has gone, so have the chandeliers, and that was only in 1819. The silver andirons, we know by the records that exist, were in the reign of William IV. converted into candelabra. They are to be seen in the Plate Room of the Castle, though now elaborately gilded.

[See Illustration—Plate 5.]



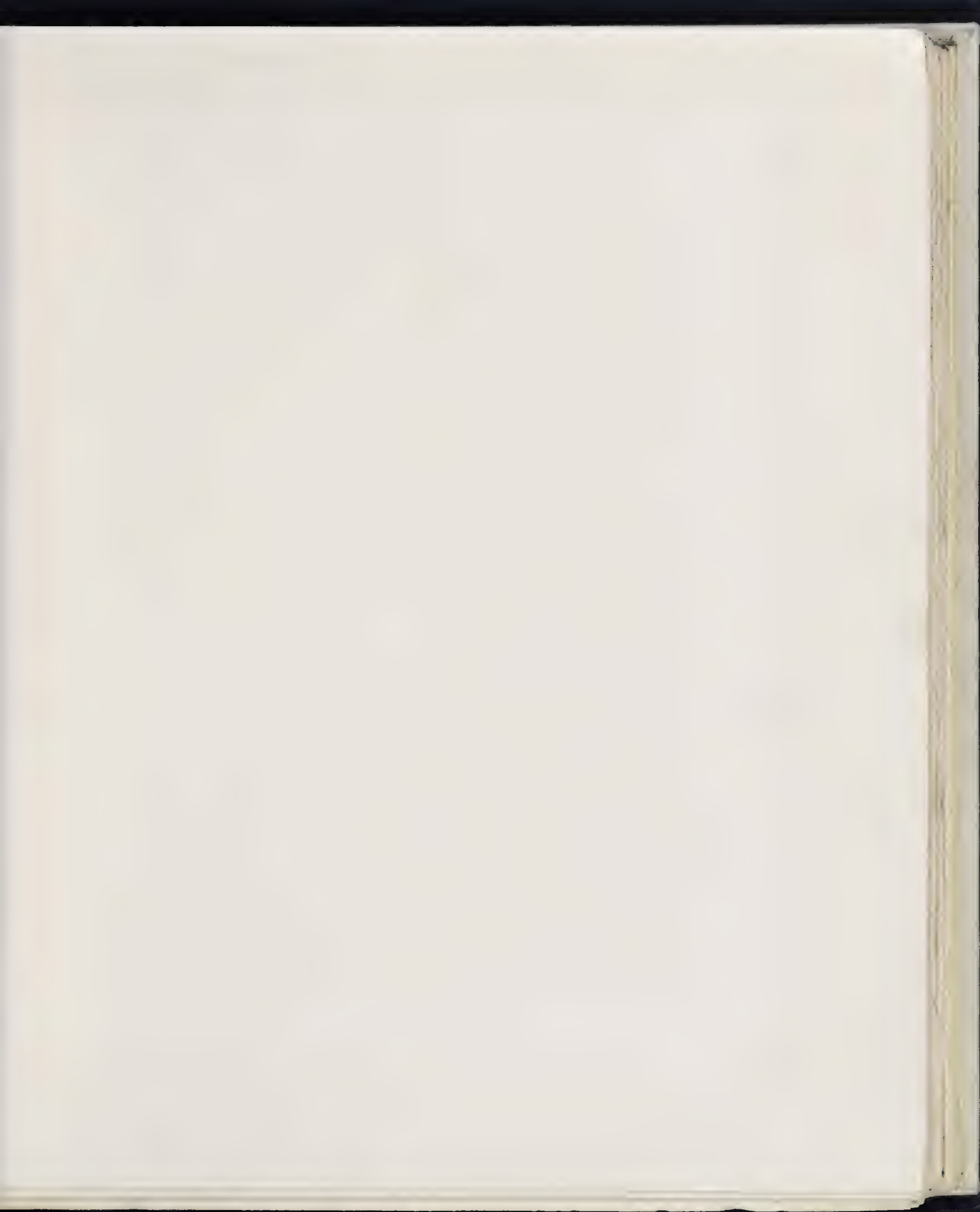






A SIMPLE YET ELEGANT  
FRAME FOR A PICTURE







ONE OF A PAIR OF GUERIDONS  
COMPOSED OF SILVER  
ENGLISH WORKMANSHIP LAST QUARTER OF THE 17<sup>TH</sup> CENTURY







## Windsor Collection.

### A Mirror in a Frame of Silver.

*English workmanship, last quarter of the 17th Century. The silver work is without date-letter or maker's mark.*

*4 feet high.*

*3 feet 3½ inches wide.*

The frame, like that of the mirror last described, is of oak, overlaid with plaques of silver. Although less ingeniously decorated, embossing and surface chasing are used in its enrichment, but the design consists merely of intricate arrangements of acanthus leaves, edged on the inner side with duplicated conventional laurel leaves. On either side is applied a satyr's mask.

This was one of the three frames brought from the lumber room of the Lord Chamberlain's Department.

### A Pair of Guéridons of Silver.

*English workmanship, the last quarter of the 17th Century. The silver work is without date-letter or maker's mark.*

*Height, 3 feet 4 inches.*

*Diameter at top, 14½ inches.*

The tops are large and plain, with a rising and recurved border, boldly embossed with ovals and acanthus leaves and a laurel wreath. At the top of the stem is a flattened sphere with a laurel, bead, and acanthus, and succeeding this a baluster form richly worked with acanthus in high relief over an ovate vase, with festoons of fruit and acanthus work on the stem and foot. This stands upon a plinth of six unequal sloping sides, fluted, with an oversailing laurel wreath above and below, and a vertical base with rosettes. Three very bold and massive-looking scroll feet are attached to the latter, richly worked with acanthus leaves and flowers, both embossed and applied. Upon the tray-like tops is engraved the monogram of Charles II.

[See Illustration—Plate 6.]

## Windsor Collection.

### A Set of Ten State Arm-chairs.

*Italian (Venetian) workmanship; last years of the 17th Century.*

*5 feet 3 inches high.*

*2 feet 6 inches wide.*

Two of these chairs were exhibited by Her Majesty Queen Victoria at a Loan Collection held at Gore House, Kensington, in 1854.

These chairs have been in the Presence Chamber since 1868; they are large and well proportioned, their foundation being of beech-wood, the legs, arms, and back ornaments covered with a composition and gilt. The front legs curve outwards towards the feet, finishing above in winged busts; these face each other; the front legs are connected to the back legs by an arch-shaped stretcher. The arms are rectangular, carved with acanthus leaves, and characteristic ornamentation of the period. The seats and solid backs are covered with crimson velvet, upon which has been reapplied the original gold and silver embroidery. The wood finials to the backs are shaped as full-faced female busts, from the heads of which springs a leaf-like aureole, an ornamentation of French origin.

[See *Illustration—Plate 7.*











## Windsor Collection.

### A Pair of Cabinets.

*English workmanship, first years of the 19th Century, the marqueterie panels in the drawers being made in the last years of the 17th Century.*

4 feet 6 inches wide.

1 foot 6½ inches deep.

3 feet 5 inches high.

Purchased for the Royal Collection by Sir William Knighton in 1828.

Since 1863 these cabinets were contained in the Zuccarelli Room (now the Picture Gallery); they were moved into the Council Chamber in 1902. They partake somewhat of the form of a chest of drawers, and are fashioned of oak, veneered with ebony and kingwood; they are rectangular in form, with flattened corners. Each contains three drawers; as already stated, the whole panel of each drawer is veneered with a marqueterie of sprays of jasmine and other flowers in coloured woods and ivory upon an ebony ground. These have borders also of ebony, banded with brass; the sides are plain. The cabinets are further enriched with applied mouldings, handles and lock escutcheons of ormolu, cast and chased with friezes, masks, etc. At the corner of either cabinet are rectangular plaques of ormolu, cast and chased with infant Bacchanals; these are separately mentioned, as being of considerably earlier workmanship than the remaining metal work of the cabinet, for they might almost be contemporary with the 17th century marqueterie work of the drawers. The cabinets have been placed upon ebonised plinths; they are surmounted by heavy slabs of slate, plaqué with veined green marble. The adaptation of this late 17th century marqueterie work to the drawers of these characteristically early 19th century cabinets is curious, for though this decoration in the first place formed the front to drawers of a cabinet, their original size must have been considerably altered, as the floral design has been cut to conform it to the size of the front panel of the present drawers.



## Windsor Collection.

### A Writing-Table used by King William III.

*English workmanship, under Dutch influence, last years of the 17th Century.*

*3 feet 6 $\frac{3}{4}$  inches wide.*

*2 feet 2 $\frac{1}{2}$  inches deep.*

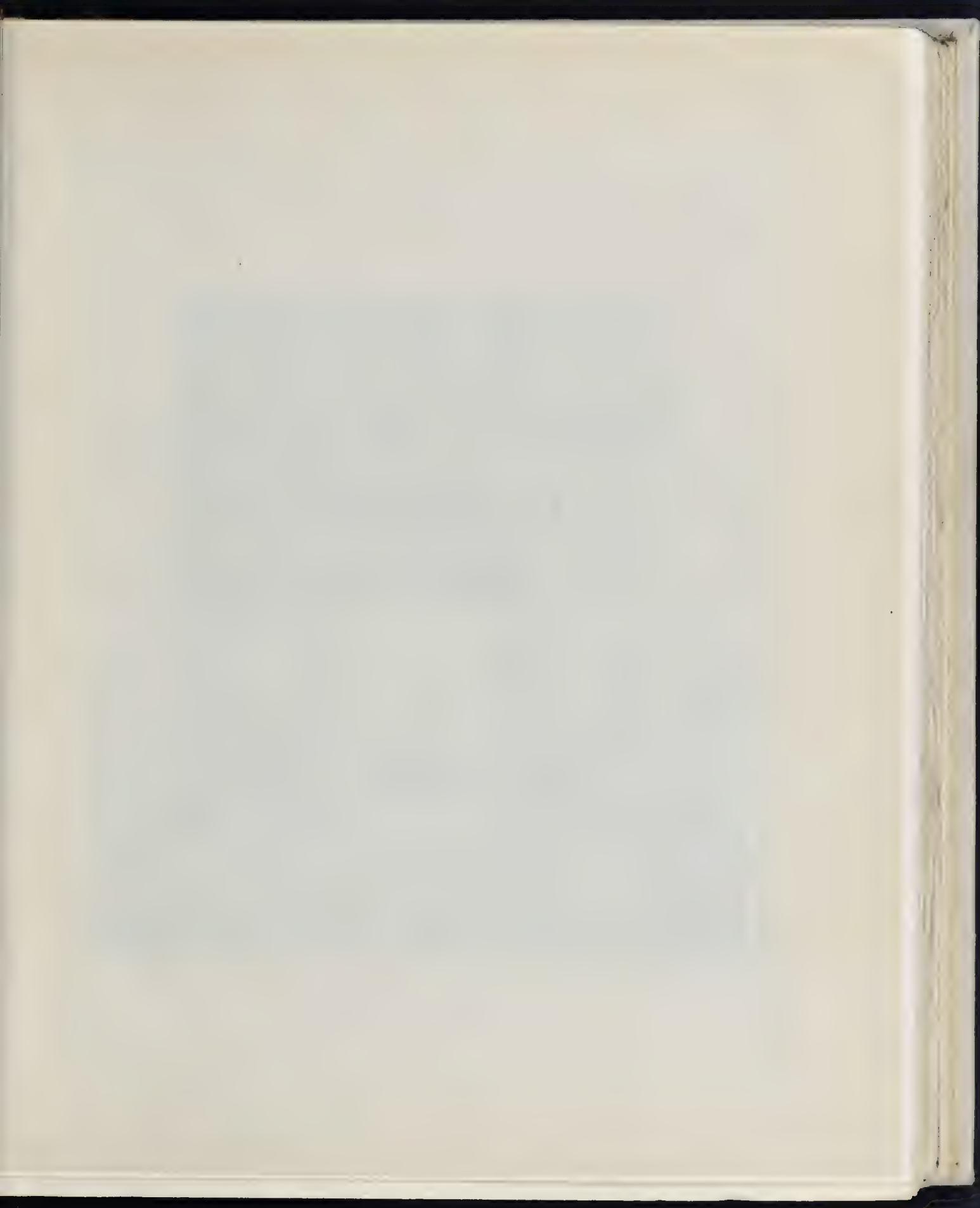
*2 feet 9 $\frac{1}{2}$  inches high.*

*Length of the whole, 3 feet 8 inches.*

This really important piece of English furniture very nearly became one of the lost treasures of Windsor Castle, for late in the year 1903 it was found in the "Lower Store," a neglected ruin, having been moved there in 1902 from a lumber room, used as a photographic studio. This room was a partitioned-off portion of the Orangery, so it may well be imagined the damp and atmospheric condition to which it was there subjected was not entirely beneficial to the fine marqueterie with which its surface is enriched. In the year 1854 it was exhibited by Queen Victoria at a Loan Exhibition held at Gore House, Kensington, and there described as "An inlaid writing-table, with drawers, in walnut and holly. Dutch, about 1700. The inlaid ornamentation of this piece of furniture is exceedingly elaborate, and many of the ornamental motives are tasteful, but the effect of the whole is marred by the monotonous exuberance of detail, which is destructive of repose."

It is curious that its importance as a piece of English marqueterie was not appreciated there, for it was neglected from the date of its return from that Exhibition. W. H. Pyne, in his work on the Royal Residences, in 1819, shows us in the excellent aquatints after C. Wild an illustration of "The King's Closet," in which this very writing-table figures, also described in the letterpress as follows: "Opposite the chimney is a cabinet, curiously inlaid, which is the more estimable for having been used as the writing-desk of King William III." As that work was written before the Wyatville restoration, and before any new furniture was bought for the Castle, this writing-table is truly one of the original early pieces of furniture of the Castle. It speaks for itself as being a true piece of historical furniture, as well as a work of art, for in the centre of the top is an intricate monogram, W. AND M. (William and Mary), surmounted by a crown. In 1903, when this writing-table was brought to light, it was indeed a veritable wreck, the veneering of marqueterie had risen, and partly disappeared, and the woodworm had so severely attacked it that it could scarcely bear the weight of its body upon the tottering legs. After consideration it was decided that Messrs. Waring should undertake its careful restoration and repair. This took five months' incessant work. It was found necessary to add fresh legs, stretchers and foot-rests, copying line for line the portions of the original that remained. Some of the drawers were relined; the marqueterie carefully ironed, retaining any portion of the original that was possible. Eventually it was turned out in its present condition, giving it, it is to be hoped, an entirely fresh lease of life.

The table is in two parts. No. 1: a rectangular table with semi-pedestal ends, each containing two drawers, resting on four spirally-turned legs, joined beneath by a stretcher







A METAL TABLE.  
 IN THE WORKMANSHIP LAST YEAR OF THE 17TH CENTURY.





## Windsor Collection.

and foot-rail. There is a sunken knee-hole centre part, also containing two drawers. The top is jointed, hinged in the centre, enabling the front part to be lifted, disclosing a writing-slab that is formed by the short front edge of the cabinet, falling. At the back of this are five shallow drawers, one larger than the rest.

No. 2: a small chest of drawers, that at pleasure rests upon the top of the table; this stands on six inverted-acorn-shaped feet. Either end projects slightly, and contains two drawers; in the centre is a large drawer, with three smaller drawers beneath (one of which is fashioned to represent two drawers), and one contains compartments for an ink vase, etc. The bodies of the two parts are on a foundation of pinewood, with some of the principal parts composed of oak. The legs are of walnut-wood. The whole is veneered with walnut-wood, and enriched with an elaborate marqueterie of holly-wood. To describe the design chosen for its enrichment is somewhat difficult, for every form of scroll-work elaboration is used. This is in places varied with strapwork, curious attenuated monsters, shell-like forms, and, as already stated, the crowned monogram of William and Mary in the centre, the marqueterie of the crown being enriched by the addition of mother-o'-pearl. With the exception of the back of the table, not one portion of the piece of furniture is left undecorated, even the various edges having their due allowance of scroll-work.

The school of decoration under which this curious enrichment could be placed has as yet no direct name, for it seems derived from the scroll and strapwork seen engraved upon English plate of the last years of the 17th century, notably in the works of Peter Harrache and John Croker, but produced under Dutch influence, which has in some places stinted the vigour of the scroll-work to a certain degree of tameness. The charm of its "sunny" colour happily overcomes this failing, for in the general view of the whole much of the detail is lost, the defects of drawing being only noticeable on a close examination.

[See *Illustration—Plate 8.*

## Windsor Collection.

### A Writing-Table.

*English workmanship, under Dutch influence ; last years of the 17th Century.*

3 feet 7 inches wide.  
2 feet 3 inches deep.  
2 feet  $7\frac{1}{4}$  inches long.

This secretaire and the mirror next described were exhibited by Queen Victoria in 1854 at a special Loan Exhibition held at Gore House, Kensington. On their return from that Exhibition they were sent to decorate the King's Room at Shaw Farm in Windsor Park, in which apartment they are still contained.

In construction it is almost similar to the table just described, save that the small extra and separate drawers above are missing. It is built upon a foundation of oak and deal, veneered with ebony, holly-wood and ivory. In form it is rectangular, with a knee-hole in the centre containing two drawers; two drawers are on either side. Each end is supported by four baluster legs of square-shaped section; these have gilt capitals and bases connected by a stretcher below, joined end to end by a foot-rail. The top lifts on a hinge and discloses three drawers, one of which at a much later date has been fitted with a compartment for an ink-vase, etc. The front, top, legs and shelves show a field of ebony veined, which is most boldly inlaid marqueterie-wise with compositions of acanthus leaves and groups of roses; upon the drawers are sprays of jessamine (in ivory). The sides and back are of a lighter marqueterie, the lock escutcheons are of metal gilt, and, like the fittings of the drawers, would seem to be of considerably later date.

### A Mirror in a Frame of Marqueterie.

*English workmanship, under Dutch influence ; last years of the 17th Century.*

5 feet 7 inches high.  
3 feet  $6\frac{1}{2}$  inches wide.

Its history is the same as that of the writing-table just described.

The frame, closely resembling in general construction the silver glass described on page 30, is built on a foundation of deal, of strongly curved section, with a broken pediment above; the whole of the exterior is veneered with ebony inlaid with holly-wood, crimson wood and stained ivory, marqueterie-wise. The design chosen for its enrichment consists in arrangements of acanthus foliage, sprays of roses, tulips and jessamine. On either side and in the architrave above are circular compartments, the ones at the side containing flowers and birds, and the one above a profile bust of a Roman Emperor.

## Windsor Collection.

### A Table.

*English workmanship, under Dutch influence ; last years of the 17th Century.*

3 feet  $5\frac{1}{2}$  inches wide.

2 feet 5 inches deep.

2 feet 8 inches high.

Since the acquisition of Shaw Farm, this table, and its torchère *en suite*, were placed in the King's Room of the building as decoration. Their previous history is unknown.

In form it is rectangular, containing one drawer ; the turned legs now put to the table are comparatively modern, and ridiculously out of keeping with the whole. Fashioned on a foundation of deal, the exterior is veneered with walnut, holly and other woods, also stained ivory ; the top affords an excellent example of the particular English marqueterie of this period, the design chosen for its enrichment being a central vase with a growth of various flowers, also figures of birds. Arranged around this is acanthus leafage, which terminates on either side with turbaned heads of negroes ; parrots and butterflies are also seen among the leafage.

### A Pair of Torchères or Lamp Stands.

3 feet 10 inches high.

1 foot  $3\frac{1}{2}$  inches wide at the top.

*En suite* with the table just described.

The stems are of baluster form, the tops octagonal, the feet tripod.

### A Table.

*English workmanship, late 17th Century.*

3 feet  $5\frac{1}{2}$  inches wide.

2 feet  $4\frac{1}{2}$  inches deep.

2 feet 5 inches high.

Since the acquisition of Shaw Farm, this table and its torchère *en suite* were placed in the King's Room of the building as decoration. Their previous history is unknown.

Like the table above described, it is rectangular, containing one drawer, with comparatively new turned legs added. It is constructed of deal and oak, veneered with pollard walnut, and enriched by having at given intervals oval and circular panels inlaid marqueterie-wise with interlaced scroll-work in walnut wood upon a holly-wood field.

## Windsor Collection.

### A Pair of Torchères or Lamp Stands.

3 feet  $11\frac{1}{2}$  inches high.  
1 foot  $3\frac{1}{2}$  inches wide at the top.

*En suite* with the table just described.

The stems are baluster-shaped, the tops octagonal, and the feet tripod.

### A Cabinet.

*Put together in England in the first quarter of the 19th Century.*

3 feet  $6\frac{3}{4}$  inches wide.  
1 foot 7 inches deep.  
3 feet high.

This piece of furniture is now in the principal room of the Winchester Tower.

Like the cabinets described on page 23, this example is built up of panels of fine English marqueterie of *circa* 1690, adapted to their setting in this chest of drawers. Fashioned on a foundation of oak and deal, it is of oblong rectangular section, with flattened corners, and resting on a plinth, nearly all the exposed sides, base, etc., being veneered with ebony. In the front are contained ten drawers, a long one above, three beneath, then two larger drawers, and below that two square-shaped drawers at either end, with two shallow ones between. In front of each drawer, as before stated, is an applied panel of fine marqueterie, undoubtedly adapted from some other piece of furniture. This marqueterie takes the form of cornucopiæ-like arrangements of acanthus leaves, from which issue sprays of roses, tulips and other flowers, also figures of birds and intricate scroll-work, all executed under a very marked Dutch influence, in coloured and engraved woods upon an ebony field. Each drawer is framed in a small leaf-pattern moulding of metal gilt. This same moulding also runs round the top and bottom of the cabinet. The drawers have also drop handles of metal gilt. The whole is surmounted by a marble slab.







A TABLE OF SILVER.  
PRESENTED TO KING WILLIAM III BY THE CORPORATION OF LONDON  
MADE BY ANDREW MOORE OF BRIDGWELL  
IN THE LAST YEARS OF 17<sup>TH</sup> CENTURY





## Windsor Collection.

### A Silver Table.

*English workmanship, last years of the 17th Century. The silver work is without date-letter, but there is a maker's mark, M.O., a monogram in a shaped shield, that of ANDREW MOORE of BRIDEWELL, whose mark was entered in the Goldsmiths' Hall in April, 1697. The engraver of the top has signed it R.H., SCAP.*

*4 feet wide.*

*2 feet  $5\frac{5}{8}$  inches deep.*

*2 feet  $9\frac{1}{2}$  inches high.*

Presented to King William III., together with a mirror, by the Corporation of London.

Unlike the other silver table in the Royal Collection it is in reality a table made of silver, and not a wood foundation overlaid with silver plaques. It is rectangular, standing upon four solid legs formed as winged female Caryatids. The legs are connected near the base with stretchers of broken scroll outline; these join in the centre beneath the table, where is the figure of a pine-apple. The whole table rests upon four fluted conical feet. In construction the top of the table is lined with deal and oak, an iron core runs through the legs, the stretchers have also a lining of oak. A few words will explain its general decoration, for the same scheme is carried throughout. Embossed in the highest relief and surface-chased are festoons of tied-up grasses, around which spirally twist in tangled confusion roses, convolvuli, tulips, marigolds, also pears, berries, and ears of corn. The legs are formed of female Caryatids, with scroll-like wings, their therms being hung with swags of fruit and flowers. On each side of the table, in the centre, is a shield enclosed by a composition of scroll-work, and surmounted by a crown; these contain respectively the rose, harp, thistle, and the fleur-de-lys. Shield-like forms are also at the corners, but they are uncharged. The top of the table is composed of seven thick silver plates, a central oval one, with six others conforming themselves to the rectangular form of the top; the edge is heavily gadrooned. The engraving with which all these plates are enriched was, in the past, considered to be the work of the celebrated Hogarth, no doubt on account of the monogram R.H. that appears on the base of the centre panel; though hardly probable this is not impossible, for we know that Hogarth engraved plate, but there is an unfortunate initial before the H. in the monogram that will not fit in with the Christian name of that artist. In the centre of the top, in the oval panel, are engraved the Royal arms of England, with the lion and unicorn supporters; from the back of this issues an elaborate trophy of various arms, including banners, each bearing the monogram of W.R. On the four corner-plates of the top are crowned shields containing alternately the rose, thistle, harp, and the fleur-de-lys. Beneath these appear the Garter badge and motto, with the exception that beneath the fleur-de-lys is represented the badge of the St. Esprit. Other parts of the top of the table are engraved with acanthus scrolls, among which sport figures of amorini, birds, etc. On the two lesser panels above and below

## Windsor Collection.

the central oval panel are engraved respectively the serpent, the crowned reversed cipher W.M.R., and the motto, JE MAIN TIEN DRAY, inscribed on a fold of drapery held by amorini. [See Illustration—Plate 9.

### A Mirror in a Frame of Silver.

*English workmanship, last years of the 17th Century. The silver work is without date-letter or maker's mark.*

7 feet  $5\frac{3}{4}$  inches high.  
3 feet  $11\frac{1}{2}$  inches wide.

It was presented to King William III., together with the table just described, by the Corporation of London.

As decoration it has that which exactly duplicates the table, sprays of various flowers, gadrooning, etc. The pediment is outlined by compositions of scroll-work and cornucopiæ exuding flowers and fruit. Applied to the centre are the Royal arms, the lion and unicorn supporting a chiffré above containing the monogram W.R., and above all the Royal crown; this, however, is modern, and is on too small a scale to be in character with the original grandiose style of the whole. The silver background to which this is applied is worked to a matted surface. The frame is lined with oak. [See Illustration—Plate 10.









A MIRROR IN A FRAME OF SILVER.  
PRESENTED TO KING WILLIAM III BY THE CORPORATION OF LONDON  
ENGLISH WORKMANSHIP LAST YEARS OF THE 17<sup>TH</sup> CENTURY





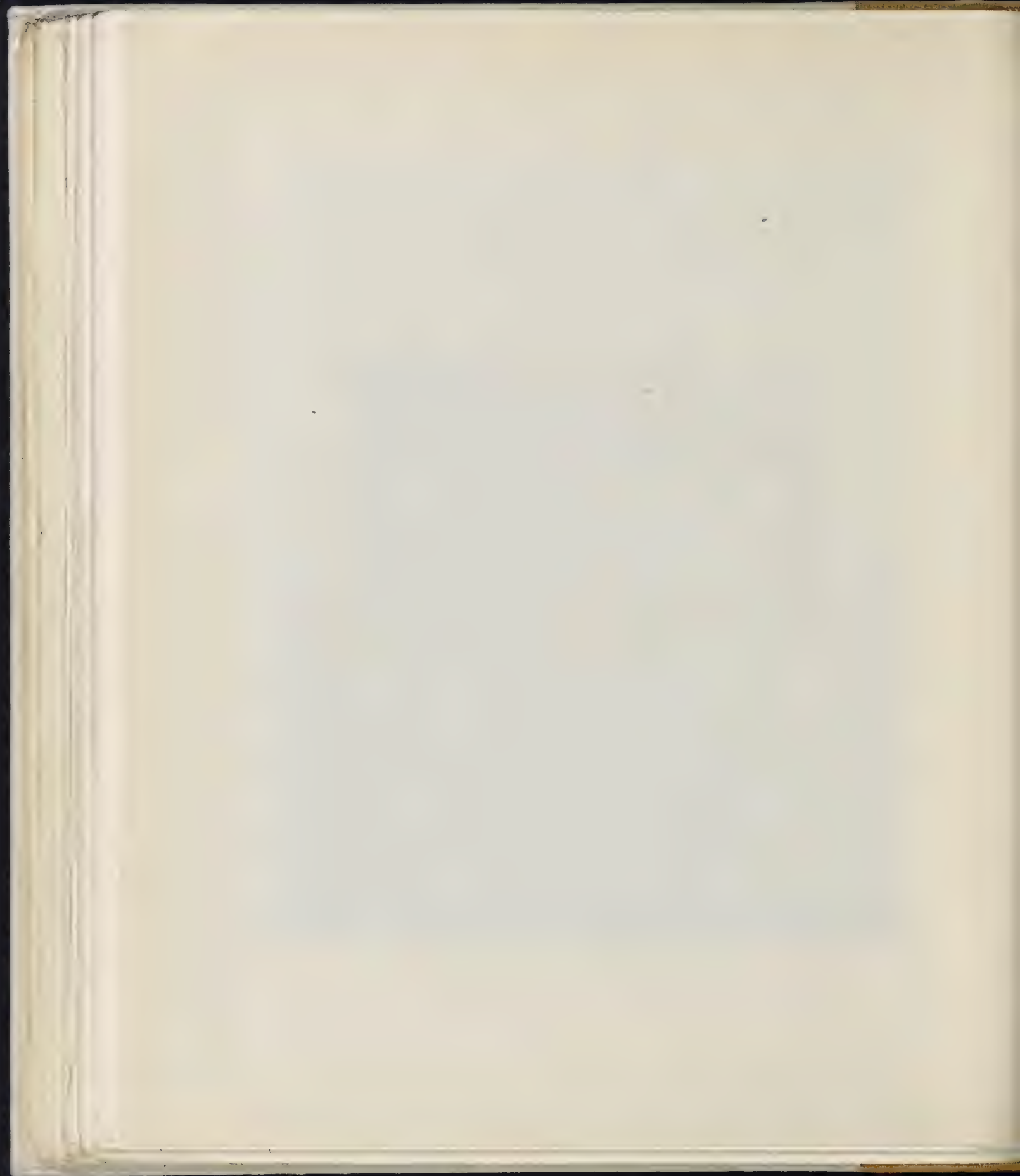




A CABINET

FINISH WORKMANSHIP UNDER THE INFLUENCE OF BOJLE, LATE 17TH CENTURY





## Windsor Collection.

### A Cabinet.

*Made in England, probably by French workmen; last quarter of the 17th Century.*

*2 feet 10½ inches wide.*

*2 feet deep.*

*2 feet 10 inches high.*

Intended for use in Hampton Court Palace.

This fine piece of furniture, as a specimen of William and Mary marqueterie work under the influence of Boulle, may justly claim to be a pattern that might be advantageously copied. To the enthusiast it has the great charm of being, save for a little repolishing, in its original form, no alteration at more recent dates having been made in its general outline.

In form its upper part is oblong and rectangular, containing nine small drawers and one long drawer above; the legs are of square-shaped section and of baluster form, all connected below by an X-shaped stretcher. The body of the cabinet is of pine, with its legs, top, etc. of oak, the whole generally veneered with ebony, with the exception of the front of the drawers, while a veneer of burr walnut and olive-wood is used. The top, sides, front, legs and stretcher are all enriched with a marqueterie of engraved brass and pewter arranged in forms of scroll-work emulating the earlier designs of André Charles Boulle, with the difference that the engraving upon the metal is executed in a more precise, and it must be said more stunted manner. Another feature, due to the English influence, is noticeable in the moulding on the legs, immediately below the top, for the English "pillow" moulding, which was so common in our architectural efforts in the third quarter of the 17th century, is there used. An interesting historical interest is lent to this cabinet by the addition of a circular ebony panel in the centre of the top drawer; this is inlaid in brass with the reverse cipher monogram of William and Mary, showing it to have been made for one of the Royal residences.

The capitals, bases, and centre mouldings of the legs are of metal, cast, gilt and chased. The lock escutcheons, although very simple, are of great delicacy of workmanship; the lock cases in the interior are brass engraved with scroll-work, having their pins executed in steel, brilliantly blued.

[See Illustration—Plate 11.

## Windsor Collection.

### A Table.

*Made in England, probably by French workmen ; last quarter of the 17th Century.*

*Size of the top,  $16\frac{1}{2}$  inches by 14 inches ; with the flap open, 2 feet  $4\frac{1}{2}$  inches by  $16\frac{1}{2}$  inches.  
2 feet  $6\frac{1}{2}$  inches high.*

Like the fine cabinet shown in Plate 11 the first impression is that it comes under the heading of Boulle work, which in a sense is correct, inasmuch as the marqueterie of tortoiseshell, brass and pewter, is similar to that used by the great ebonist, but the medium is differently handled, showing the Dutch influence noticeable in all English wood marqueterie of this period. In form the top of the table is rectangular, with small flaps and two small drawers, one fitted with compartments for ink vase, etc.; it is fashioned of oak, but the drawers are of rosewood; the top rests upon a single baluster leg of square-shaped section, which in turn finishes in three S-shaped feet. The whole is decorated with a veneer of golden tortoiseshell (the colour lent to it by the ground upon which it is laid being gilded), bordered with ebony, and enriched with designs of strap-work, scroll-work, and monsters inlaid in engraved brass and pewter. About the lower part of the table are mounts of ormolu, cast and chased, with acanthus leaves, pateræ, etc.

The whole table is built in the English fashion upon a core of iron. Its condition leaves nothing to be desired, being in its original form, and its surface in good condition. Whether the circular panels (now containing green leather), with an edging of engraved mother-o'-pearl, are as originally designed it is now difficult to determine.



English Furniture  
of the 18th Century



# ENGLISH FURNITURE OF THE 18<sup>TH</sup> CENTURY

WE have been enabled to ascertain with certainty the English origin of all furniture comprised under this heading, and also, in some cases, to differentiate the work of various makers. As stated by the author in the Preface, no strict chronological order could be followed, the various articles of furniture described not forming a portion of the contents of a museum, but being in actual use in an inhabited castle. Notwithstanding this, the series, under the circumstances, is fairly consecutive.

Starting with the first classic revivals of Queen Anne's time, under the guidance of Sir James Thornhill, we see in the various items described and illustrated the heavy German influence brought to bear upon it and decoration generally by the advent of the first Hanoverian monarchs. Later in the century the original English art of Thomas Chippendale, of Mayhew, of the brothers Adam, and finally of Hepplewhite, is also shown. Japanese lacquer work has also crept in under this heading, for so imbued was public taste in England at one period of the 18th century with the love of anything Chinese or Japanese, that the writer, finding no better section in the catalogue, has placed it, when combined with English woodwork, in its correct chronological position in the list. Furniture of English workmanship, but possessing no originality of design, being only slavish copies of the French styles of Louis XIV., Louis XV., and Louis XVI., will be found under one heading at the end of the English series.

## Windsor Collection.

### A Table.

*English workmanship, last years of the 17th or first years of the 18th Century.*

4 feet 8 inches wide.  
2 feet  $2\frac{3}{4}$  inches deep.  
2 feet 9 inches high.

This has stood since 1866 in its present position in the Corridor of the Castle.

Although simple in its general construction the author has thought this table worthy of illustration, as it affords a very good example of English carved and gilt wood furniture of the last years of the 17th or commencement of the 18th century. It is constructed of deal, carved and overlaid with plaster, afterwards gilt, of oblong rectangular form, good proportions, and with effective quasi-classic decoration. The legs are of square-shaped baluster form, finishing below in scroll feet; the stretcher takes the shape of two semicircles joined by a foot-rail in the centre. The decoration carved in low relief is composed of strapwork, acanthus leaves, and scroll forms resembling the letter C inter-linked. Around the edge of the table is a continuous band carved in low relief with a duplicated cube-and-rosette ornament. The whole is surmounted by a slab of dove-grey marble; this would, however, appear to be a much later addition.

[See Illustration—Plate 16.]

### A Set of Four Guéridons.

*English workmanship, last years of the 17th or first years of the 18th Century.*

5 feet  $2\frac{1}{2}$  inches high.

Though not actually *en suite* with the table just described, they so closely resemble it as to render a description of their decoration unnecessary. They are of baluster form, with large circular bases resting upon feet. A metal rim runs around their thin tray-like tops; this is a more recent addition.











## Windsor Collection.

### A Mirror.

*English workmanship, early years of the 18th Century.*

*8 feet high.*

*4 feet 1 inch wide.*

The frame is of mahogany, overlaid with plaster and gilt, rectangular in form, with broken corners and elaborate architrave forms above; indeed the mirror and its companion very closely resemble in their general outline the silver mirror presented to King William III. by the citizens of London (see Plate 10). We see, however, a feeling of classicism asserting itself in the cockle-shell moulding and key-pattern design which runs round the side of the frame. Down the outside edge swags of laurel foliage are applied; these are in three distinct groups, tied with ribbons. In the centre of the architrave is a circular panel, surrounded by a wreath of flowers containing the monogram A.R. surmounted by the Royal crown, upheld by terminal figures of Fame (?) blowing trumpets; these terminals finish in bifurcated tails, which in turn end in spirals of conventional foliage. The frame has been several times regilt. The mirror in the frame is bevelled, and of comparatively modern manufacture.

### The Companion Mirror.

## Windsor Collection.

### A Table.

*English workmanship, first quarter of the 18th Century.*

*3 feet  $1\frac{1}{2}$  inch wide.*

*2 feet  $1\frac{1}{2}$  inch deep.*

*2 feet 6 inches high.*

This table remained in the corridor from 1866 until 1902, when it was removed to the Rubens Room. To the feet had been added square blocks of wood, and upon the top a slab of black scagliola. These have now been removed.

This really ugly table, made uglier by the coarse regilding, illustrates a fashion that happily had but a short life in England under George I., for it was a combination of the Dutch taste of William and Mary, half-understood French forms filtered through Germany, and a certain classic feeling borrowed from the taste of Queen Anne, producing in the medley an ungainliness well exemplified in this piece of furniture.

The heavy cabriole legs are of pear-wood, the sides of pine, and the rectangular top of oak; the whole is coated with plaster and gilt. Upon the exterior of the legs, and around the sides of the top, is a design of interlaced tendrils, fanciful foliage and shell-work, applied in a hard composition, which in places forms panels of granulated work, produced by having a layer of canvas pasted beneath the gilding. The decoration of the top is different, but produced in the same medium. In the centre is an oval panel with a figure subject, representing the meeting of Venus and Mars; on the four corners are round cartels, supported by flying amorini, whilst others support coronets and branches of leaves. Below the central panel, hung from swags of flowers, held in the hands of amorini, is an octangular cartel, containing the figure of Venus Amphitrite, seated in a shell drawn by dolphins, whilst grouped above are the figures of Jupiter and Ganymede.



## Windsor Collection.

### A Pier Table.

*English workmanship, first quarter of the 18th Century.*

3 feet  $5\frac{1}{4}$  inches wide.

1 foot  $9\frac{1}{2}$  inches deep.

2 feet 9 inches high.

Differing in the formation of the cabriole legs, this table serves as a stepping-stone in style to the earliest of Chippendale's works. It is, perhaps, not happily proportioned, but is certainly an improvement upon the one just described. Constructed of deal, overlaid with plaster and gilt, like other similar tables of this period at Windsor, it presents no feature worthy of comment. The curved legs are carved with scale designs, and around its fluted edge hang heavy swags of laurel foliage. In front is a cockle shell. An egg-and-tongue moulding runs round its top edge. The whole is surmounted by a heavy slab of black and yellow-veined marble.

### A Circular Arm-chair.

*Probably of Indo-Portuguese (Goa workmanship), made for the European market; first quarter of the 18th Century.*

Constructed of walnut-wood and directly copied in style from one of Chippendale's earliest efforts, this chair is of a type that was in common use in England in the early part of the 18th century. It is in two parts: a circular stool-like formation upon which the seat, covered with cane-work, is made to revolve at pleasure. This rests upon six cabriole legs, finishing in claw-feet joined below by a star-shaped stretcher. The back is semicircular, splays out towards the top, and is divided into three parts by balusters, decorated with three oval panels, pierced *à jour* with formal flowers; at either end are grotesque busts. The back has ill-advisedly been covered with cloth.

## Windsor Collection.

### A Cabinet and Stand.

*The cabinet is Japanese, middle of the 18th Century; the stand on which it is placed is English, first quarter of the 18th Century.*

*The cabinet, 3 feet 2 inches wide.*

*1 foot 7½ inches deep.*

*3 feet 2 inches high.*

*The stand, 3 feet 8 inches wide.*

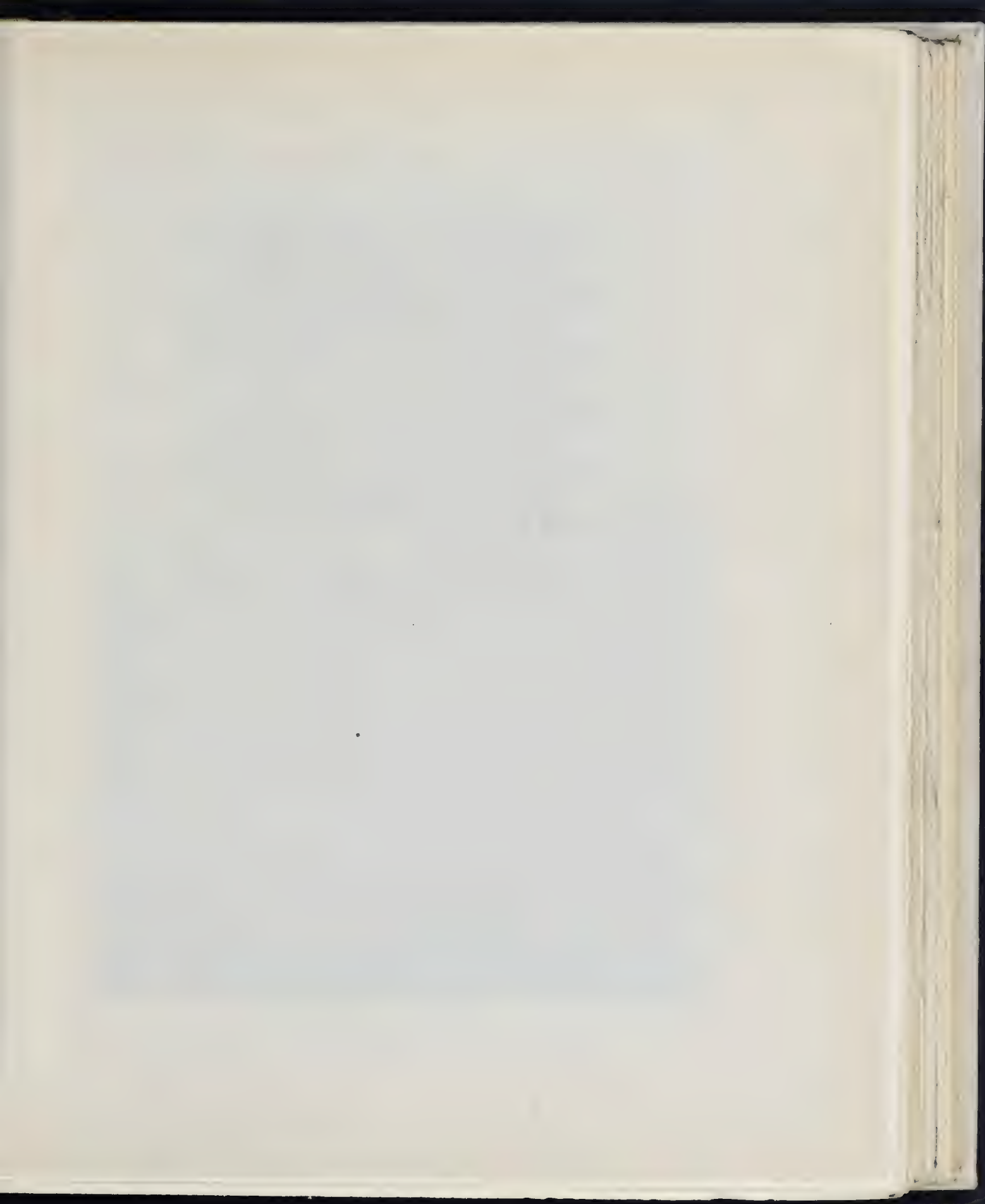
*2 feet 1¾ inch deep.*

*2 feet 8½ inches high.*

This cabinet stood in the Presence Chamber of the Castle from 1863 until 1902, when it was removed to the ante Throne Room.

The stand and the cabinet are in no way connected one with the other, being placed together solely on account of their dimensions, though forming a combination that is very pleasing. The cabinet, composed of soft wood (probably *Hinoki*), is rectangular in form, with folding doors in front, enclosing numerous drawers. Rich in its general effect of colour, the lacquer with which it is adorned is of the poorest possible quality, and would have possessed no value in Japan except for European importation. The folding doors in front are decorated with a rocky lake scene, executed in the school of Sharakou; the borders are of plain gold *Nashiji* or aventurine lacquer. Sprays of flowers are at the side, and sprays of pæonies, chrysanthemums, prunus and fir foliage decorate the drawers in the interior. The whole is elaborately mounted with handles, lock escutcheons, corner mounts, etc., in copper gilt, deeply engraved with chrysanthemums, conventional clouds, and scroll-work, upon a ground that has a matted appearance given to it by a series of small circular punches. The stand is a pier table, constructed of pine, with nearly all the decorations executed in plaster work, gilt, as was customary in early 18th century English furniture. The legs are slightly cabriole in form, and have in their general outline a French Louis XIV. style. Around the edge is a frieze of classic origin, whilst in front is a lion's mask, which supports in the centre the heavy swag of oak foliage with which the front is adorned. The top of the table is moulded in low relief with a design of scroll-work, etc., bordered by a key pattern.

[See Illustration—Plate 18.]







A CABINET ON STAND  
THE CABINET JAPANESE WORKMANSHIP MIDDLE OF THE 19<sup>TH</sup> CENTURY  
THE STAND, ENGLISH WORKMANSHIP FIRST QUARTER OF THE 18<sup>TH</sup> CENTURY





## Windsor Collection.

### A Cabinet and Stand.

*The cabinet is Japanese, middle of the 18th Century; the stand on which it is placed is English, first quarter of the 18th Century.*

*The cabinet, 3 feet  $5\frac{1}{4}$  inches wide.  
1 foot  $8\frac{3}{4}$  inches deep.  
3 feet  $4\frac{3}{4}$  inches high.*

*The stand, 3 feet 8 inches wide.  
2 feet 2 inches deep.  
2 feet  $6\frac{3}{4}$  inches high.*

This cabinet, early in the 19th century, stood in the King's Gallery, Hampton Court. In 1826 it was moved to Windsor Castle. From 1863 to 1902 it remained in the Presence Chamber of the Castle. In 1902 it was removed to the ante Throne Room, where it now stands.

Like the one just described, the cabinet itself and its stand have no connection one with the other, but are placed together because they happen to fit and harmonise suitably one with the other.

The cabinet, composed of soft wood (*Hinoki*), is rectangular in form, with folding doors in front enclosing shelves, the whole lacquered black, and enriched with a river scene, buildings and cranes in raised gold (*Taka-makiyé*). There is a border of *Nashiji* (aventurine) lacquer; the lacquer is poor in quality, and made only for European importation. In 1827 the whole was clumsily restored. The mounts, consisting of hinges, elaborate lock plates, etc., are of copper gilt, deeply engraved with chrysanthemums upon a punched ground.

The stand, as with the cabinet described, was originally a pier table. It is constructed of pine, thickly coated with plaster. The legs are of square-shaped section, cabriole, finishing above and below in spiral curls; they are decorated with rosettes and with panels of characteristic scale ornaments. A classic frieze runs round the edge; in front is a mask festooned with drapery. The top is decorated.

## Windsor Collection.

### A Pier Table.

*English workmanship, first quarter of the 18th Century.*

*4 feet 2 inches wide.*

*2 feet 2 $\frac{3}{4}$  inches deep.*

*2 feet 7 $\frac{1}{2}$  inches high.*

This table and its companion have stood in their present positions in the Corridor of the Castle since 1866.

It is constructed of deal, somewhat roughly carved, coated thickly with plaster, and gilt. It represents the combination of the French Louis XIV. taste with the more florid forms introduced by William III., a style of furniture somewhat clumsy, but effective when found in its proper setting. This example is oblong and rectangular, with baluster legs and X-shaped stretcher below. The edges are deep, and in front decorated with the most elaborately carved acanthus-leaf-work, introducing in its centre a female mask, possibly representing Minerva. Behind the scroll-work, carved in lower relief, are sprays of sunflowers, tulips, and other flowers. Other portions of the table have small sprays of conventional leafage, heavy gadroons, and simpler mouldings, also overlapping acanthus leaves, all carved in low relief. The groundwork upon which these ornaments are placed has been dusted with sand beneath the gilding to give it a granulated appearance. The top is composed of a slate slab, overlaid with *fleur-de-pêche* marble, arranged around the border in a moulding; the centre portion is overlaid with giallo marble. Resting upon the top of the table is a brass-bound vitrine, fashioned to contain various small objects; this was made by Mr. Hatfield in 1902.

### The Companion Pier Table.

This is very similar, differing only in certain details of the ornamentation.

### A Pier Table.

*3 feet 10 inches wide.*

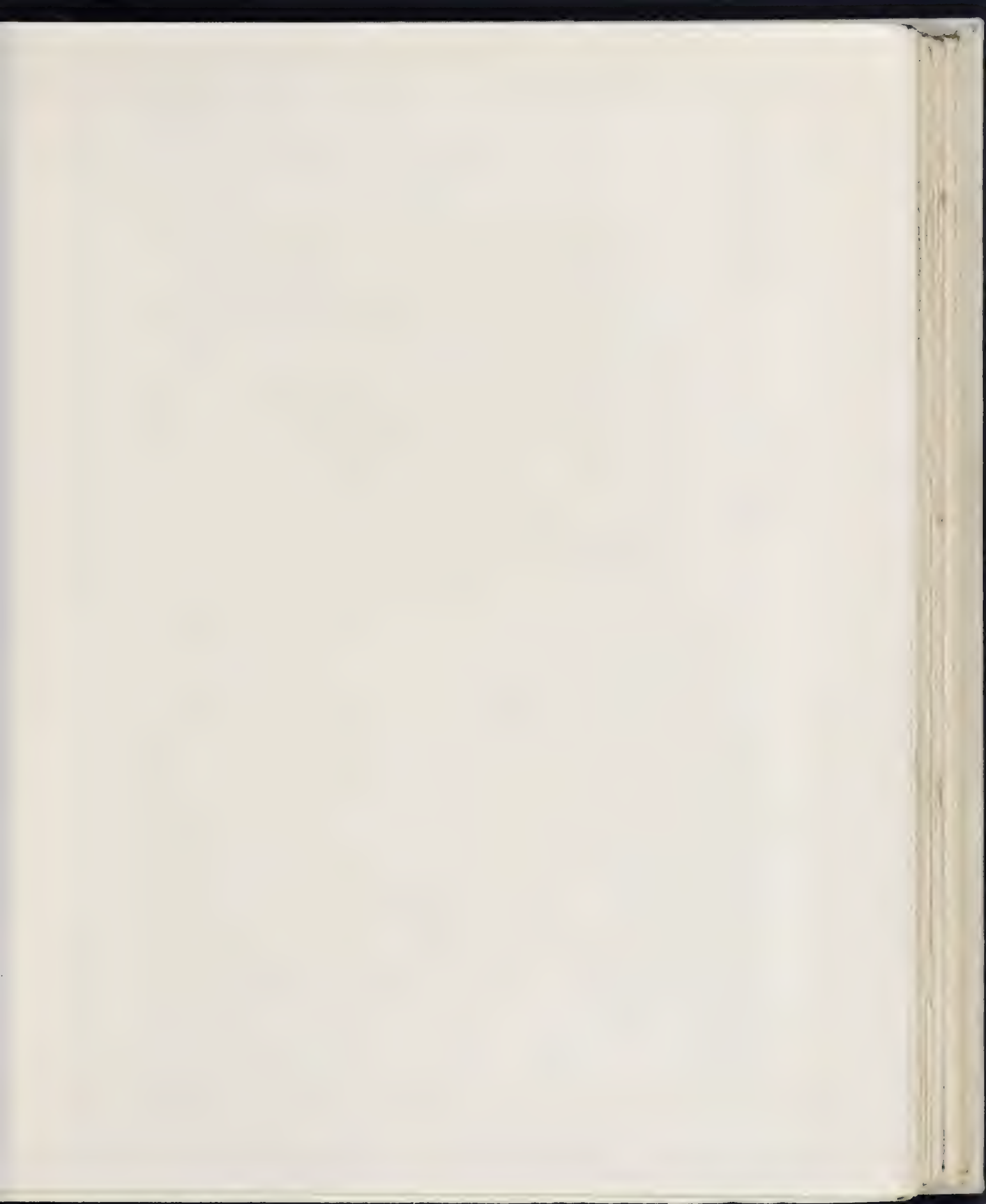
*2 feet 2 $\frac{1}{2}$  inches deep.*

*2 feet 7 inches high.*

Similar in details to the pair of tables described, but smaller in proportion. There is also a slab of giallo marble upon the top.

### The Companion Pier Table.

Alike in details of ornament, but in place of the giallo slab is one of *fleur-de-pêche* marble, upon which is now placed a brass-bound vitrine made by Mr. Hatfield in 1902.





A CABINET ON STAND

THE CABINET JAPANESE WORKMANSHIP MIDDLE OF THE 18<sup>TH</sup> CENTURY  
THE STAND ENGLISH WORKMANSHIP SECOND QUARTER OF THE 18<sup>TH</sup> CENTURY







## Windsor Collection.

### A Pair of Pier Tables.

*English workmanship, first quarter of the 18th Century.*

3 feet 10½ inches wide.

2 feet ¼ inch deep.

2 feet 9 inches high.

These tables have stood in their present position in the Corridor of the Castle since 1866.

Like those already described, they are of carved deal, thickly overlaid with plaster and gilt, and are almost their counterparts in design. The mask in front is not that of Minerva, but of some fanciful female head. The top slabs of giallo marble are set in frames of metal-work, which appears to be of early 19th century workmanship.

### A Pier Table.

*English workmanship, early part of the 18th Century.*

3 feet 10¾ inches wide.

2 feet ⅝ inch deep.

2 feet 8 inches high.

This pier table seems more closely copied from the French Louis XIV. model than the other tables at Windsor, for the baluster legs, pierced *à jour*, with lambrequins of drapery and tassels, almost suggest a design of Berain. The stretcher is X-shaped, curved in centre, and carved with leafage. The border of the table is fluted into a series of small arches, each containing a small urn, while below, in front, is a strap-and-scroll design, having as its centre a cockle shell. The top is composed of a slab of mottled grey marble.

### A Cabinet on Stand.

*The cabinet is Japanese, middle of the 18th Century. The stand is English, and of the second quarter of the 18th Century.*

*The cabinet, 3 feet 3 inches wide.*

1 foot 9¼ inches deep.

2 feet 11 inches high.

*The stand, 2 feet 10 inches high.*

This fine cabinet with its stand was removed early in the 19th century from Kensington Palace; since 1866 it has remained in the same position in the corridor of Windsor Castle. The upper part, of Japanese construction, is made of soft wood (*Hinoki*), lacquered; it is rectangular in form, the front opening with folding doors, disclosing ten drawers in the interior, of various sizes. It rests upon a small and characteristically Japanese base.

## Windsor Collection.

For decoration it has rectangular panels of landscapes in front, the sides, back and top being lacquered with sprays of bamboo, pæonies, etc., executed in coarse raised gold (*Taka-makiyé*), upon a black ground. These have been subject to considerable restoration, evidently in England. It is however to the front panel that the cabinet owes its richness of effect, for there, lacquer of really fine quality is utilized. Upon a black ground, in raised gold of various colours, is represented a lake scene with a distant mountain range, executed in the archaic Chinese manner, but in the foreground small buildings, bridges and figure subjects have been added in the manner of Hichigawa Moronobou.

The borders to these rectangular panels are added in coarse aventurine lacquer (*Nashiji*). The whole is further enriched by corner mounts, hinges, and most elaborate lock escutcheons of copper gilt, engraved with chrysanthemums upon a matted ground. On the interior appears the crest of a Daimio.

The stand upon which this cabinet is placed is carved in deal, thinly coated with composition, and gilt. In form the legs are baluster and of rectangular section, carved in low relief with strapwork and leafage forms, almost in the Louis XIV. taste. Below, the legs are connected by S-shaped stretchers joined in the centre, where rests a vase. Suspended from the under edge of the top, to the front and sides, are compositions of scroll-work, carved *à jour*, introducing a shell in the centre and festoons of laurel foliage. The top moulding of the table into which the Japanese cabinet fits is carved with a bold gadrooning.

[See Illustration—Plate 17.]

## The Companion Cabinet and Stand.

Alike in all details to the one described.

### A Mirror.

*English workmanship, second quarter of the 18th Century.*

*9 feet 4 inches high.*

*6 feet wide.*

The frame of this mirror, fashioned of pinewood, gilt and painted, affords an exceptional example of English design and execution, produced at a somewhat unattractive period of English furniture, for its proportions are good and its enrichments applied with a knowing hand. It is of upright rectangular form, with broken corners and a small pediment above in the centre, finishing at the apex with a segment of a circle. The outside moulding of the whole frame is that of a bold egg-and-tongue, crossed and recrossed by arrangements of scroll and leafage; outside this, at the sides, are carved swags of formal laurel foliage, which, at the base, are augmented by figures of dolphins, whilst below, in the centre, is a lion's mask, from which are suspended swags of flowers. Between the outside egg-and-tongue moulding and the smaller spiral ribbon moulding that outlines the inner edge of the frame are inlaid strips of looking-glass, and upon these, at given intervals, are applied in carved wood duplicated groups of small dolphins and scroll-work.

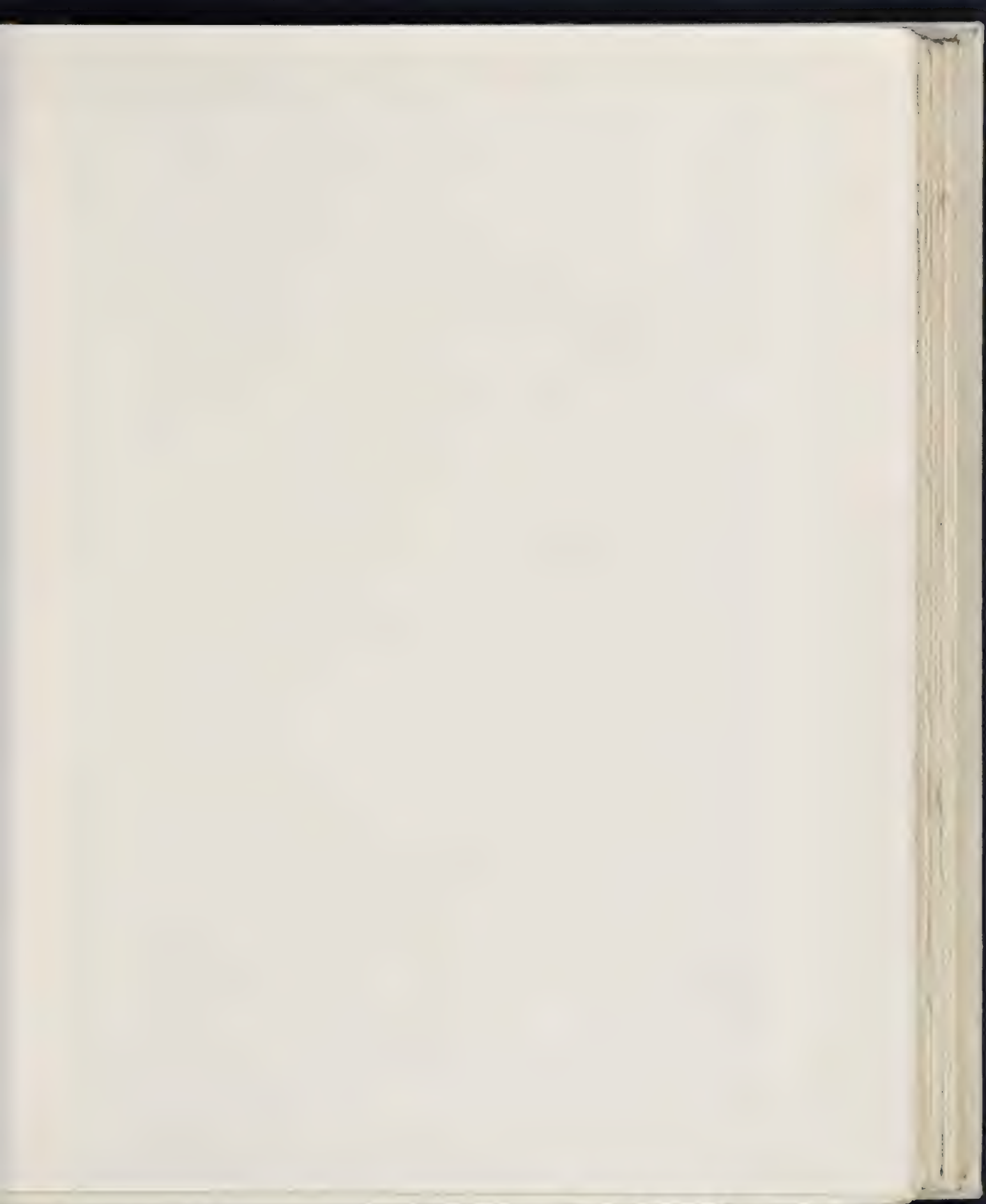
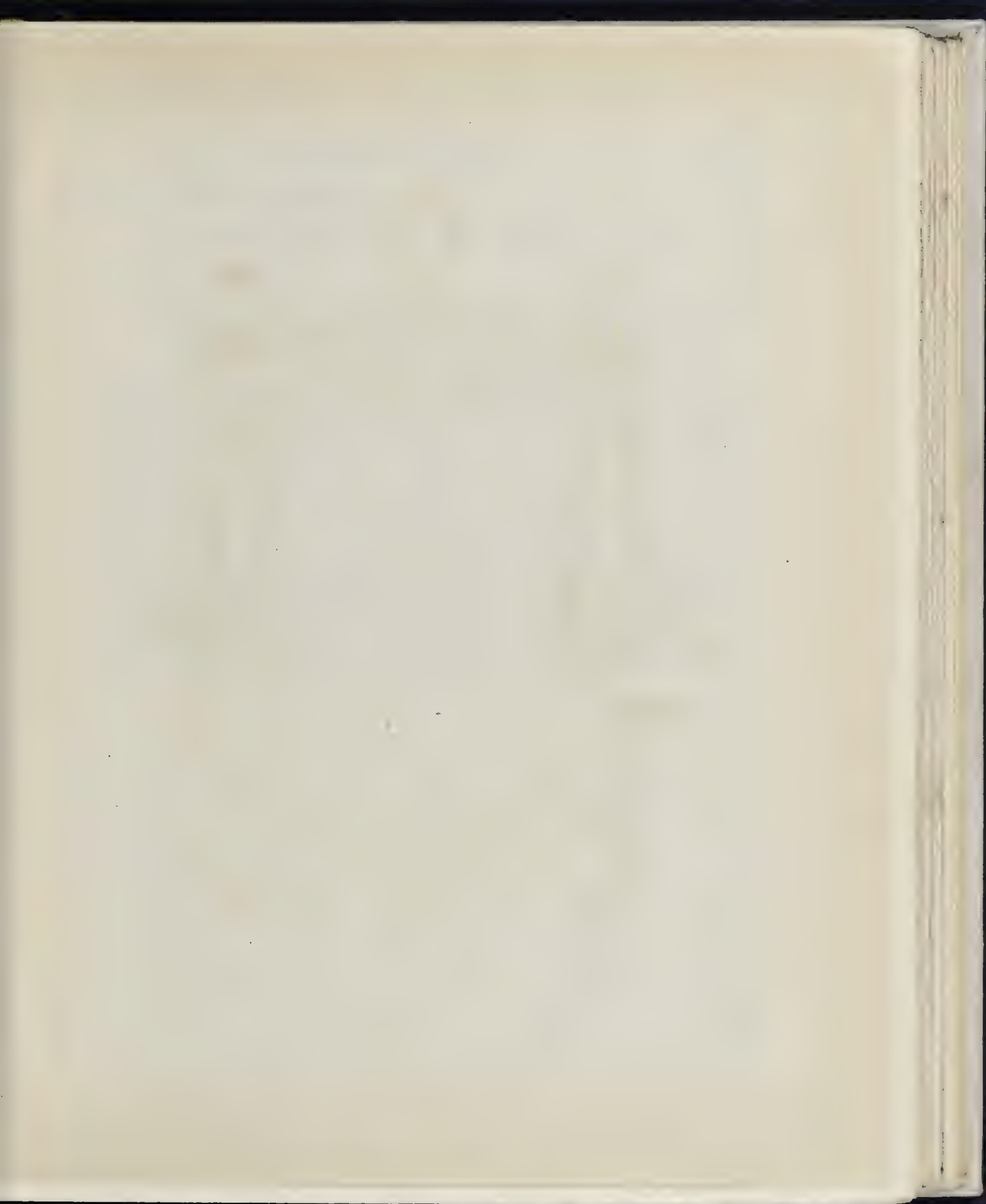






PLATE I  
THE ALPHABETICAL TABLE OF THE NEW TESTAMENT  
BY H. H. MANNING





## Windsor Collection.

### One of a Set of Four Mirrors.

*English workmanship, middle of the 18th Century, made by Thomas Chippendale.*

*5 feet 5 inches high.*

*3 feet 11 inches wide.*

Originally obtained from Kensington Palace early in the 18th century, they were sent to Buckingham Palace. In 1902 they were removed to Windsor Castle, to be placed in their present position in the Crimson Drawing Room.

The art of the cabinet maker in England is here represented in one of its quaintest and most bizarre forms. Chippendale, in his Chinese manner, has blended with it certain principles of the French Louis XV. style. This union of style was the outcome of the demand for novelty in England, for Sir William Chambers' half-understood Chinese forms had ceased to be appreciated, and the introduction of French curves and scroll-work in the Louis XV. manner was, in consequence, readily welcomed.

The frame, in its inside form, is upright and rectangular, its outer edge being broken by a succession of curves, scrolls, and shell-work. Constructed of mahogany, thinly coated with plaster, it is gilt. On a projection formed by a continued gentle curve a quarter of the way up the sides of the frame, rest two figures of exotic birds, of stork-like form; these with their beaks pluck at festoons of fruit and flowers that are suspended from the top corners. Surmounting all, framed by a composition of scroll-work, is a small shield charged with the cross of St. George, which, unsuitable as it appears in its present position, is part and parcel of the carving, and has not been applied. This small shield alone might lead to the supposition that these mirrors were in the first place made for one of the rooms in the Castle, adjoining St. George's Hall.

[See Illustration—Plate 19.]

The Companion.

The Companion.

The Companion.

## Windsor Collection.

### An Upright Mirror.

*English workmanship, middle of the 18th Century.*

*5 feet 9½ inches high.  
3 feet 7 inches wide.*

This mirror was removed from the Royal Lodge, Windsor Park (Room 13), in 1893, and placed in the lower stores of Windsor Castle. In 1901 it was hung in the office of the Inspector of the Castle, and in 1904 in the King's Closet. It was exhibited by Queen Victoria in 1854 at a Loan Collection held at Gore House, Kensington.

The interior mirror is of upright rectangular form, contained in a border, also of looking-glass, of broken scroll outline; this is most elaborately framed in pinewood, gilt. The whole design is a modified adaptation of the rococo Chinese forms that in the skilful hands of Chippendale found such ready favour in England during the middle of the 18th century. All Chinese forms are absent in this frame, but the method of placing branches of foliage, flowers and stalactite forms in niches and beneath canopies is still present. This mirror frame was made in the middle of the 18th century from one of the accepted designs of Chippendale.

### A Set of Four Guéridons.

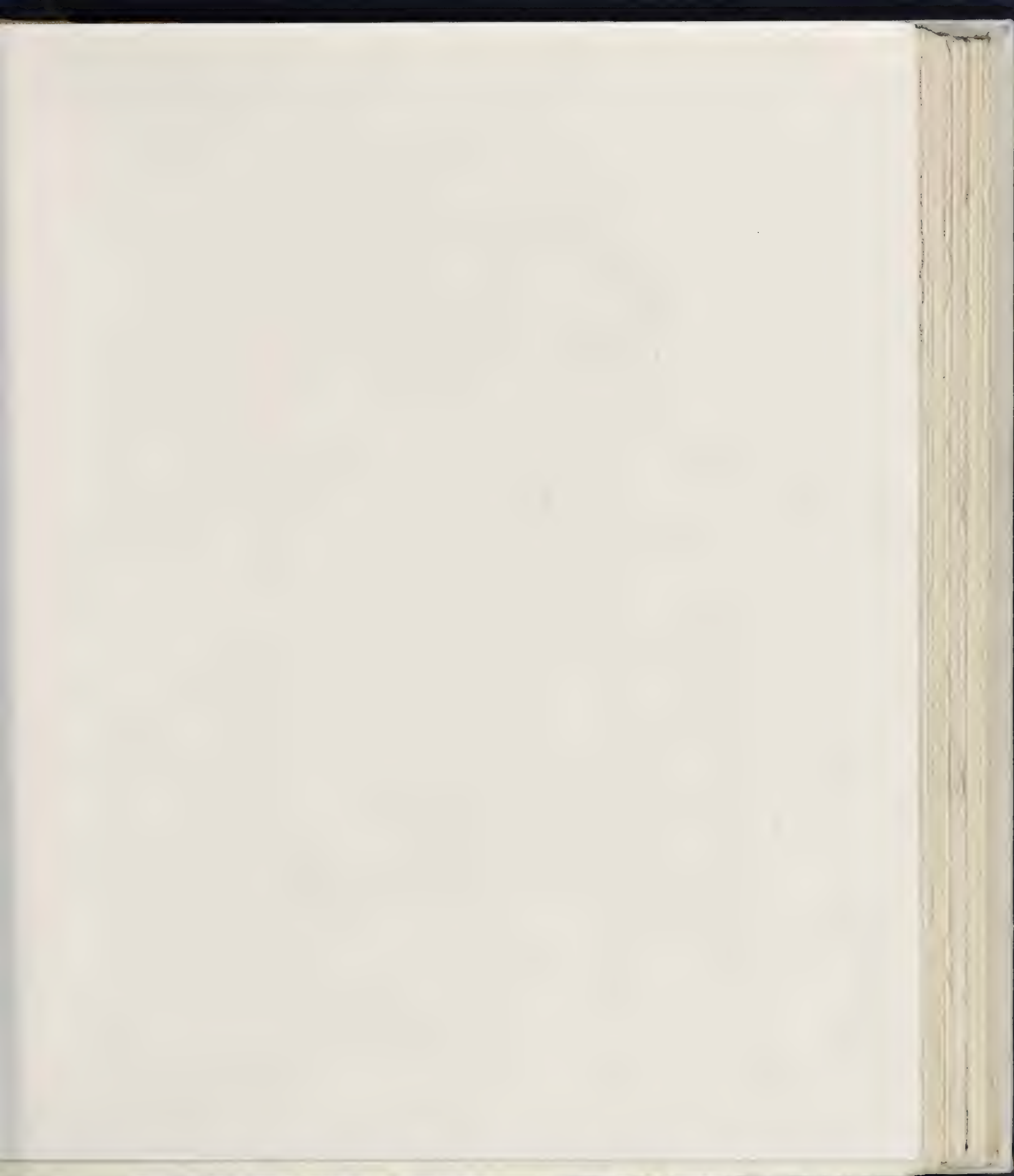
*English workmanship, middle of the 18th Century.*

*4 feet 10 inches high.*

It is quite impossible to vouch for the genuine antiquity of these four pieces of furniture, for though of passably good design, any age might have produced them; they have also been regilt so many times, that the test of colour cannot now assist us, but given their fine surrounding, they must pass with the benefit of the doubt. These guéridons have been in the Vandyke Room since 1863.

They are made of oak and pine, thinly covered with a composition, gilt; roughly they are shaped as a central column, supporting a plateau and resting upon tripod feet. To describe their outline is difficult, for it is variously broken by the addition of scrolls and acanthus leaves. The feet are of the lion's-claw pattern; they are well and carefully carved, though in no particular style, also they have no accepted characteristic English feature, save the moulding around the border of the plateau, which is one that was in constant use in England through the first half of the 18th century.







A BOOKCASE  
ENGLISH WORKMANSHIP MIDDLE OF THE 18<sup>TH</sup> CENTURY  
MADE BY J. MAYHEW





## Windsor Collection.

### A Set of Eight Stools.

*English workmanship, middle of the 18th Century.*

These stools stood formerly in the Queen's Audience Chamber. In 1902 they were moved to their present position in the Guard Chamber.

They are rectangular in form, and fashioned of beechwood thinly overlaid with plaster, and gilt; the legs are each carved as the hind leg of a lion. The seats are upholstered and now covered with crimson material.

### One of a Set of Bookcases.

*English workmanship, middle of the 18th Century.*

3 feet  $3\frac{1}{2}$  inches wide.

1 foot  $8\frac{1}{2}$  inches deep.

5 feet  $10\frac{1}{2}$  inches high.

This bookcase and its companion are now placed in the Dining Room of the Norman Tower.

These very pretty pieces of furniture were made by J. Mayhew for the Queen's Gallery at Kensington Palace. Six of them are represented in Stephanoff's Illustrations, published in 1819. They are there shown placed between the windows, whilst at the end of the room is a larger and more important cabinet in the same style.\* This cabinet was in reality the pipe case of a mechanical organ, and these so-called "bookcases" held the barrels, but at a more recent date the modern fittings of a bookcase have been added. The cases are composed of mahogany very slightly polished, of upright rectangular form, the front opening with large folding doors; they rest on claw feet, a gadrooned moulding running round the top and base; above they are roof-shaped. As decoration, simple mouldings are applied in devices forming large oval panels in the centre of each front, enriched with carved scroll-work, and in the four corners are compositions of acanthus leafage.

[See Illustration—Plate 20.]

### A Companion Bookcase.

The roof-shaped top is, however, missing.

3 feet 4 inches wide.

1 foot  $8\frac{1}{2}$  inches deep.

5 feet  $4\frac{1}{2}$  inches high.

\* Now in Buckingham Palace, with the four other "bookcases."



## Windsor Collection.

### A Cabinet.

*English workmanship, middle of the 18th Century.*

4 feet  $7\frac{1}{2}$  inches wide.

1 foot  $2\frac{3}{4}$  inches deep.

2 feet  $10\frac{1}{2}$  inches high.

In 1880 this cabinet and its companion were taken from the stores of the Lord Chamberlain's Department, restored under the direction of Mr. Heather, Inspector, and placed in Room No. 305 on either side of the fireplace.

This, like the bookcase just described, is probably the work of J. Mayhew. It is constructed of mahogany, rectangular in form, the whole of the front utilized by the folding doors enclosing eighteen drawers and two shelves. Each folding door is decorated by a sunken circular panel framed in a prettily designed ribbon-pattern moulding, which at four intervals is crossed by a small group of acanthus leaves. In the corners of the doors are triangular panels containing leafage. The centre style is decorated with a beaded moulding. The top border is gadrooned, and the top of the plinth carved with a form of egg-and-tongue moulding.

### The Companion Cabinet.

### A Pair of Pier Tables.

*English workmanship, third quarter of the 18th Century.*

4 feet 5 inches wide.

$19\frac{1}{2}$  inches deep.

3 feet high.

These tables have been in their present position in the Rubens Room since 1863.

They have tops of semi-circular form, each with four tapering legs, of square-shaped section. Generally constructed of pine, certain of the ornamentation is in composition; they are entirely gilt. Without doubt they were originally made for the Garter Room, for carved in a small panel in front of the fluted frieze of the top is the Garter star and the crossed sceptres.

Each face of the legs has a sunk panel, on which is carved a suspended formal leaf hung from a demi-patera; at the top of each leg is a female mask. Fitting into the top is a slab of white marble. The stools next described were made *en suite* with these side tables.

### A Set of Sixteen Stools.

*English workmanship, third quarter of the 18th Century.*

These stools in 1818 were in the King's Audience Room; after the Wyatville restoration they were placed in the Garter Chamber. They are recorded as being there in 1863, where they have remained ever since.

Each stool is oblong, the front and back rail being somewhat *bombé* in form. The legs are of square-shaped section and taper towards the feet; they are set on at an obtuse angle

## Windsor Collection.

to the corners. Around the edge they are fluted, and down each leg in a slightly hollowed panel are suspended ornaments; except that they are constructed of beechwood and not mahogany, it might be supposed that they were not originally gilt as now seen, but were of plain waxed wood. Their particular decoration strengthens this supposition, for they much resemble the ordinary Hepplewhite or "Adams" dining-room chair; their seats are covered with dark blue velvet, cut with the Garter star and ribbon.

### A Set of Four Stools.

These have been made to complete the above set. They differ only in the decoration of their legs, which are fluted.

### A Set of Four Chairs.

*English workmanship, probably by Mainwaring; third quarter of the 18th Century.*

They are now in the office of the Inspector of the Castle in the Lord Chamberlain's Department, Windsor Castle.

Constructed of mahogany, they show little difference in decoration from the stools just described; the legs, of slender baluster form, are carved in low relief with acanthus leaves, the seats hollowed, and the top of the backs rounded; they are filled in by narrow radiating bars carved in laurel leaves, etc.

### A Pair of Pier Tables.

*English workmanship, third quarter of the 18th Century.*

5 feet 8½ inches wide.  
2 feet 3 inches deep.

They were in the Queen's Audience Chamber from 1868 till 1902, when they were removed to the King's Audience Chamber.

In form they are semi-circular, with four slender legs, tapering towards the feet. They are fashioned of pinewood gilt; around the top frieze, modelled in low relief, are fluted classic urns and branches of acanthus foliage in plaster. The legs are fluted, with overlapping acanthus leaves above; they are surmounted by a slab of composition, semi-circular in form, veneered with mottled green, black, and white marble.

These tables show the clever adaptation of classical models to the requirements of the moment, for though classic principles are used in mouldings, decoration, etc., they yet seem to bear the impress of originality, and must not be confounded with the later classicism lavishly used under King George IV.

## Windsor Collection.

### A Pier Table.

*English workmanship, late 18th Century.*

5 feet  $5\frac{1}{8}$  inches wide.

2 feet 6 inches deep.

2 feet  $6\frac{1}{2}$  inches high.

Though resembling other pier tables in the Windsor Collection, this example would appear to be of later date, a middle-Georgian copy of an earlier type. The workmanship is excellent, the table being fashioned of deal, well and carefully carved, overlaid with plaster and gilt. It is of oblong rectangular form, with square-shaped baluster legs, gadrooned and carved in high relief with female masks. The feet splay somewhat, and are connected one to the other by scroll-shaped stretchers. The edge of the table is carved in low relief with an intertwined strap ornament, broken at given intervals with leafage. Below, in front, is an appliqué of carving, pierced *à jour* with strapwork and aureated busts, lions' masks, and branches of oak foliage, the whole surmounted by a massive slab of slate, veneered with verde-antique marble.

### A Pier Table.

*English workmanship, late 18th Century.*

3 feet  $8\frac{1}{4}$  inches wide.

1 foot 11 inches deep.

2 feet 10 inches high.

This table, like the one just described and which it closely resembles, was made late in the 18th century, imitating the form of a table of earlier date. In this case there are panels of scale ornaments upon the baluster legs. The front appliqué has also in place of the female mask a crowned oval shield, bearing the monogram G. A. R. It is surmounted by a slab of dark-veined marble. This, however, is a recent addition.

### A Console Table.

*English workmanship, last years of the 18th Century.*

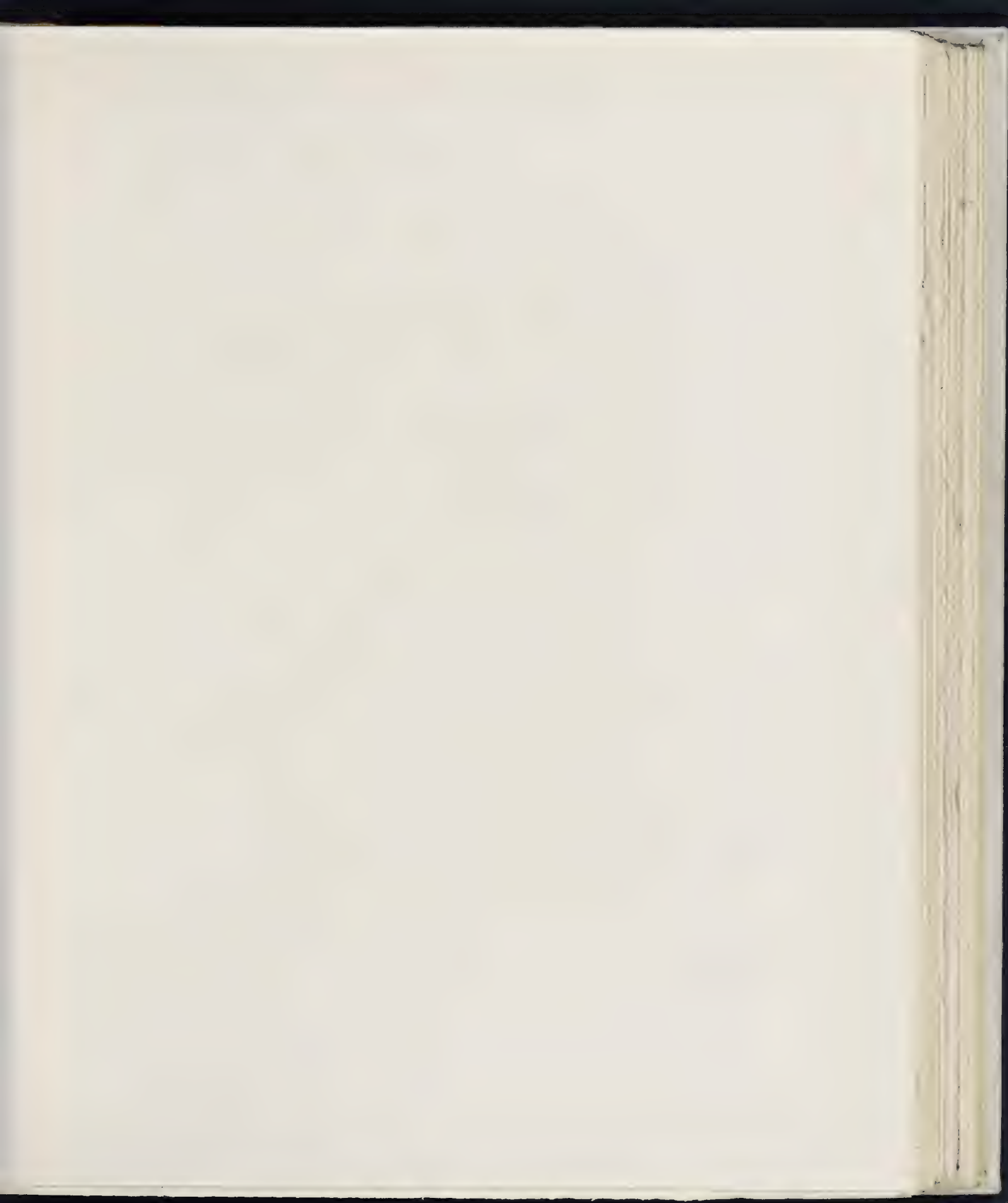
6 feet 1 inch wide.

2 feet  $3\frac{1}{2}$  inches deep.

3 feet  $3\frac{1}{2}$  inches high.

This console table and its companion have been in the Presence Chamber since the year 1866.

It is of pear-wood, carved and gilt. In form the console is rectangular and oblong, supported at either end by seated figures of sphinxes, which in turn rest upon a plain







A CEDAN CHAIR  
MADE FOR QUEEN CHARLOTTE  
ENGLISH WORKMANSHIP LAST YEARS OF THE 18<sup>TH</sup> CENTURY







## Windsor Collection.

base ; this has slightly rounded ends. Around the front and the sides is carved a continuous frieze derived from a well-known classic moulding. Below this, a simple beading, whilst above a projecting moulding is carved in low relief with duplicated linked circles, each containing a rosette. Forming the top of the console is a thick slab of veined black and yellow marble. Beneath, at the back, is inserted a rectangular panel of looking-glass ; this, however, is an addition of the second quarter of the 19th century. This console and its companion are good examples of that particular English classicism we find commencing in the last years of the 18th century, a fashion culminating in the slavish copies of the antique by Messrs. Morel and Seddon, of which this Castle has, unfortunately, too many examples.

### The Companion Console Table.

#### A Sedan Chair.

*English workmanship, last years of the 18th Century.*

*2 feet 7 inches wide.*

*3 feet 4 inches deep.*

*5 feet 10 inches high.*

It was made by Griffin, of Whitcomb Street, Leicester Square, who was appointed sedan-chair maker to the Royal family.

This chair, with its less enriched companion, formerly belonged to Queen Charlotte, King George III.'s consort. They were presented to her Majesty Queen Victoria by the late Duke of Teck, to whom they were given by the Duchess of Inverness, wife of the Duke of Sussex, one of the sons of Queen Charlotte.

The chairs stood for many years in one of the halls at Kensington Palace. They were sent to Windsor Castle in 1883.

Built upon a foundation of oak, and of the customary sedan-chair form, the whole of the exterior is overlaid with red morocco leather, and is most elaborately mounted and enriched with embossed metal, gilt. These mounts, stamped out from thin metal sheeting, are well chosen in their style, and very successfully illustrate the characteristic English decoration introduced into enrichments generally by the brothers Adam. The honeysuckle, the laurel swag, the figure of Cupid, and the palm branch found in the ornamentation, are all copied from the antique, and the whole closely reproduces the Pompeian enrichment. On the top of the chair is a small gilt crown, whilst from its corners are suspended heavy tassels of crimson thread. It is lined throughout with the richest cut crimson Genoa velvet. The original glass panels are in the windows. On a label beneath the seat is the name of the maker. [See Illustration—Plate 22.

## Windsor Collection.

### A Sedan Chair.

*English workmanship, last years of the 18th Century.*

2 feet  $4\frac{1}{2}$  inches wide.  
2 feet  $11\frac{1}{2}$  inches deep.  
5 feet 6 inches high.

Its history is the same as that of the preceding chair, and, like it, it is fashioned of oak, of the customary sedan-chair form, the whole of the exterior being overlaid with red morocco leather, simply enriched with metal gilt mouldings embossed with duplicated cockle shells. These mouldings follow the general outline of the chair, whilst at the corners are small crowns, a larger one being placed upon the top of the chair. On the sides are applied the crowned cipher C.R., and at the back the Royal Arms of England are quartered with those of Mecklenburg Strelitz. Supporting the chair at the back are figures in carved and gilt wood of the lion and unicorn. It is lined with crimson cut Genoa velvet. The window glasses are now missing.

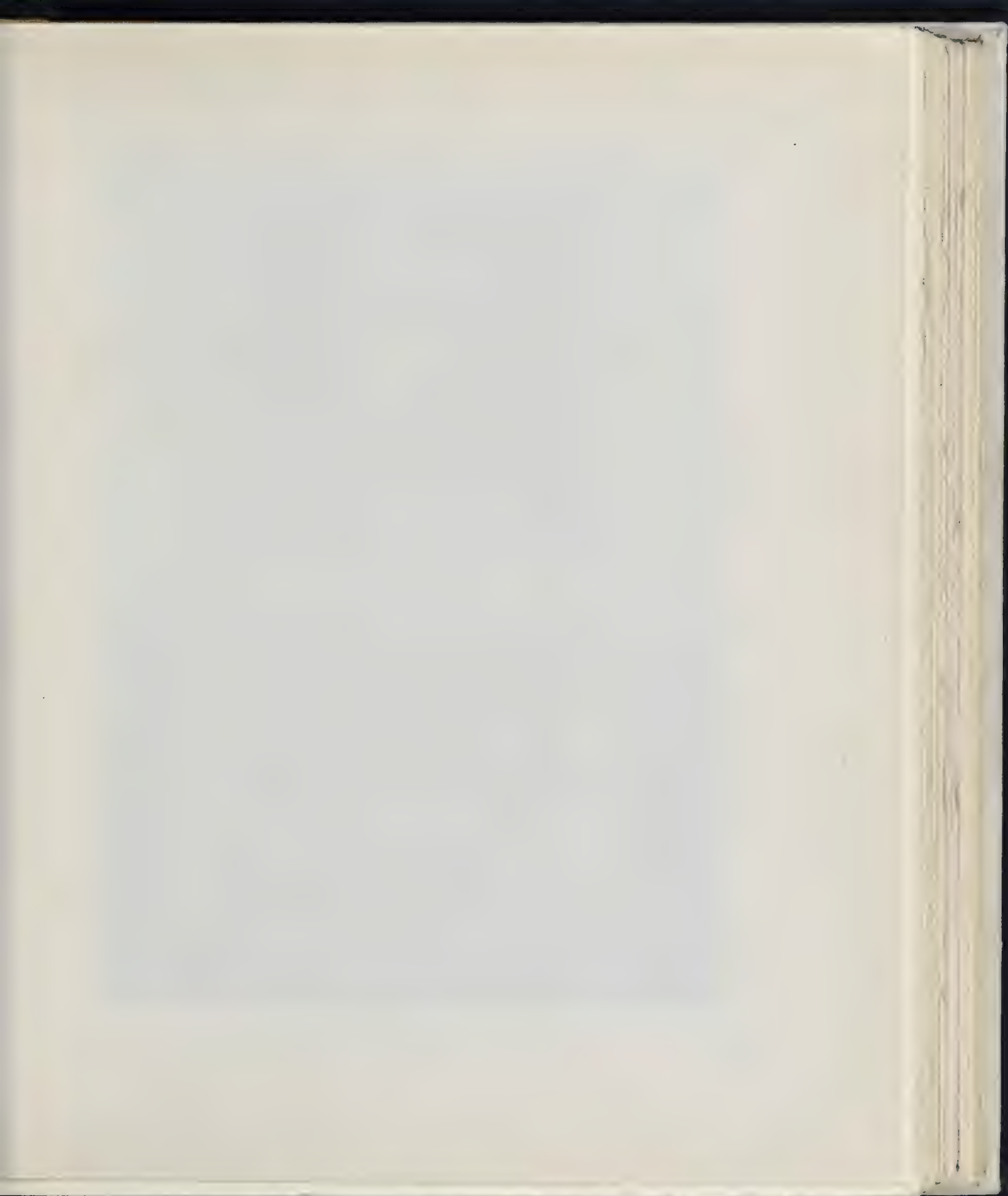
### A Cabinet.

*Japanese workmanship, last years of the 18th Century. The stand was made in England early in the 19th Century.*

The cabinet, 3 feet wide.  
1 foot 8 inches deep.  
2 feet  $6\frac{1}{2}$  inches high.  
The stand, 2 feet  $7\frac{1}{4}$  inches high.

In 1818 this cabinet and its companion were in the Second Drawing-Room of Buckingham House (Palace). In 1827 they were removed to Windsor Castle, and since 1866 have stood in their present positions in the Corridor.

The cabinet, if viewed from a Japanese standpoint, would hold a very secondary place as regards the quality of the lacquer with which it is decorated, but in the Royal Collection at Windsor it certainly represents the finest Japanese lacquer-work as applied to furniture. Before, however, giving any detailed description of its construction, we would direct attention to the small kidney-shaped panels of really fine old lacquer, possibly dating from the last years of the 17th century, which are employed in curious combination with borders and large rectangular panels of gold and *Nashiji* (*Hirame*) of the commonest and crudest description. We infer that this cabinet and the corresponding one already described were not made for Japanese use, but for exportation, doubtless as merchandise for the Dutch traders. The interior decoration of the cabinet is also of the gaudiest character. The cabinet is rectangular, constructed of soft wood (*Hinoki*), its front enclosed by folding doors; in the interior are nine drawers of various dimensions, the two lower outside ones fastening









A CABINET  
JAPANESE WORKMANSHIP, LAST YEARS OF THE 16TH CENTURY  
THE STAND ENGLISH, EARLY 19TH CENTURY



## Windsor Collection.

with a lock. It rests upon a separate plinth, that splays somewhat in its outline. Lacquer of various descriptions is used as decoration in the following manner:—The sides and front are each composed of rectangular panels of *Hirame* (coarse *Nashiji*); these have borders of gold *Tokogashi*. Within these rectangular panels are many kidney-shaped compartments, each enriched with either a Chinese archaic landscape, the Lion of Korea with waves, or bamboo foliage and autumn plants. These are executed in subdued raised gold (*Taka-makiye*) and *Nashiji* of various degrees of coarseness.

The interior decoration is much the same, except that it is fresher in appearance, and the large vases of flowers which enrich the interior of the folding-doors have flowers inlaid in mother-o'-pearl. The whole is most elaborately mounted with lock escutcheons, hinges and handles of copper gilt, chased with a very characteristic Japanese 18th century scroll foliage design. Upon the hinges is a crest-like form, and on the lock escutcheons a building and trees.

Like all lacquer-work in the Royal Collection this cabinet has been from time to time restored and repaired—in this example most unadvisedly.

The stand for this cabinet, which was made in England, is of deal, rectangular in form, with an X-shaped stretcher. The legs are of square-shaped section, and terminate below in lion's-claw feet. An Empire design of honeysuckle, leafage, etc., enriches its various parts.

[See Illustration—Plate 21.

## The Companion Cabinet.

This is similar to the last in all details.

## A Cabinet.

*Japanese workmanship, last years of the 18th Century. The stand was made in England early in the 19th Century.*

2 feet 3 inches wide.

1 foot 4 inches deep.

4 feet 2 inches high.

This cabinet was formerly in the Brighton Pavilion, Gallery 223. It was moved to Windsor in 1830.

It is constructed of soft wood (*Hinoki*), rectangular in form, with folding doors above, enclosing four drawers; six various-shaped drawers are beneath. The whole is lacquered black with ornaments in raised gold (*Taka-makiye*); the borders are of coarse *Nashiji*, metal gilt mounts, hinges, etc.



## Windsor Collection.

### A Cupboard.

*Made in England late in the 18th Century, probably under the guidance of Sheraton.*

4 feet  $9\frac{1}{2}$  inches wide.  
1 foot  $7\frac{1}{2}$  inches deep.  
7 feet 6 inches high.

This useful piece of furniture has its two large front panels formed of portions of leaves from a Chinese screen. They are panels of soft wood, thickly lacquered black, and carved in intaglio, in this instance with flowers and birds, the interstices being naturally coloured. This form of Chinese lacquering akin to that of Souchow, in Japan, is known as "Guri." Lacquer of this nature is to be found among the first importations of lacquer-work brought to Europe in the commencement of the 18th century. In France during the Regency and during the reign of Louis XV. it was much imitated, and then known by the sobriquet of "Coromandel," which in reality is the name of an exotic wood obtained in the East Indies. In this cupboard the upper portions of the screen panels have been cut off; below are two rectangular panels carved with the lotos and a rocky landscape; above, in the upright panels, are rocks and branches of pæonies and double cherry. These doors have been mounted to a framework of deal, which on its visible exterior is veneered with mahogany, satin-wood and ebony, arranged in a trellis parqueterie.

### A Card Table.

*English workmanship, made under the guidance of Sheraton, late 18th Century.*

3 feet 1 inch wide.  
1 foot 6 inches deep.  
2 feet 5 inches high.

This table was originally made for use in Frogmore House.

It is constructed of oak veneered with satin-wood, of oblong form with rounded ends. The top lifts back, and rests on the back legs; these can be extended at pleasure. The tops of the legs are inlaid with oval panels of vases and flowers, inlaid on a green hairwood (stained sycamore) ground. The edges are beaded with ebony. The top, when open, is covered with green cloth.



Furniture of English Workman-  
ship produced after the commence-  
ment of the 19th Century



# FURNITURE OF ENGLISH WORKMANSHIP

DATING WITHIN THE 19TH CENTURY.

THE latest or third classic revival—the English “Empire,” if such a sobriquet may be used—is here shown in its various eccentricities.

It was with furniture of this nature that Carlton House was almost entirely decorated; this, on the demolition of that Royal residence, found its way in large quantities to Windsor Castle and Buckingham Palace.

It has little to recommend it either from an artistic standpoint or on individual inspection, but massed together and in rooms decorated in a similar manner, the general effect must have been rich in the extreme.

It may well have been that the antagonism felt at this period in England to anything Napoleonic exerted such an influence over English taste, then strongly imbued with French ideas, as to create the demand for originality evidenced by the furniture and decoration of Carlton House and the Royal residences of Windsor Castle, Buckingham Palace, St. James's Palace and elsewhere, obliterating nearly all traces of the work of Chippendale, Mayhew, or Sheraton. This third and last classic revival—the English “Empire”—was, we know, owing to its ostentatious enrichments, extremely profitable to the early 19th century decorators and furniture makers.

## Windsor Collection.

### An Oblong Panel of Pearwood.

*English workmanship, dated 1807. The date is inscribed in Roman numerals.*

*1 foot 5 inches high.  
6 feet wide.*

Originally executed for the decoration of the space in the panelling above the fireplace of the Queen's Audience Room. A view of this room by C. Wild, in the year 1816, shows the panel in position. Certain alterations in the room were made during the Wyatville restoration of 1827, and the panel was removed to the stores, where it remained in hiding until 1902, when it was framed and placed in its present position in the Corridor Ante-Chamber.

This really wonderful piece of work, closely rivalling Grinling Gibbons in the dexterity of its carving, forms the heading to the Preface of this volume, for which it is suitable as bearing the various proud emblems of Great Britain. There is no record of the workman who carved it; he must, however, have possessed great talent for his craft, for it is executed entirely from one piece of pearwood, cut and undercut to the greatest depth and elaboration.

In the centre sits the crowned lion of England, beneath which are the Roman lictor's fasces; these are bound with the Garter, bearing the well-known motto of *Honi soit qui mal y pense*. Resting upon the back of the lion is an oval shield charged with the arms of Great Britain; these are surmounted by the Royal crown, and bent over this, by the weight of their blossoms and leaves, are boughs of roses, thistles and shamrocks. Issuing from the back of the shield, in fan-like form, is a small cavalry banner, apparently the red ensign, upon which may be seen the monogram G. III., other large draped naval and military banners, the serpent of Sagacity, and divers lances. Flanking the lion on either side are cornucopiæ, the one on the right emitting the maritime wreath of the seas. This cornucopia rises from a heterogeneous group of naval emblems, including the anchor,\* the cable, the compass, the caduceus of Mercury, and lastly, the shield of the City of London, around which is wound a laurel wreath. From the cornucopia on the left issues a twisted wreath in the form of fruit, grain, flowers, etc.; this cornucopia rises from a massive trophy of military implements, beside which is a Roman shield charged with the Prince of Wales' feathers.

The ends of the panel are occupied with branches of foliage, respectively oak and laurel. In the oak foliage is hung the collar and star of the Most Noble Order of the Garter; in the laurel foliage, the collar and star of the Most Honourable Order of the Bath.

In 1902 a plain oak moulded frame was added to the panel, in reality for its better protection.

[See Illustration—the heading to the Preface.

\* It is on the anchor that the date MDCCCVII is carved.

## Windsor Collection.

### A Writing-Table.

*English workmanship, first years of the 19th Century.*

*6 feet 3 inches wide.*

*3 feet 7 $\frac{3}{4}$  inches deep.*

This table was sent to Brighton Pavilion in 1821 and placed in the Prince Regent's Bedroom; in 1837 it was sent to Windsor Castle. It remained in the Rubens Room from 1866 until 1903, when it was removed to the Presence Chamber.

It is of oak veneered with pollard elm wood. In form the table is rectangular, with gilt legs at either end. By pulling out the large front drawer, the top slides back, disclosing five drawers of birchwood stained black, veneered with ebony, and a writing shelf; beneath are three smaller drawers. The piece of furniture is generally well designed, though cumbersome and heavy as a writing-table. The legs take the form of winged terminal lions. At the ends, between the legs, are oblong octagonal shields, each carved in relief with the fulmen of Jupiter. Behind are crossed spears; these are gilt. The top of the table has a moulding of brass applied round the edge. The handles of the drawers are of metal gilt, cast and chased, the classic honeysuckle being their principal decoration.

### A Side Table.

*English workmanship, early 19th Century.*

*2 feet 10 inches wide.*

*1 foot 3 $\frac{3}{4}$  inches deep.*

*2 feet 7 $\frac{3}{4}$  inches long.*

This table was in the Sitting-Room in the York Tower from 1866 until 1902, when it was removed to its present position in Queen Alexandra's Boudoir.

Coming under the heading of English Empire furniture, this small side table is unusually graceful in its proportions, being fashioned of deal and mahogany; it possesses no other utilitarian purpose than that of a small side-table, in which is a sliding writing-slab, with a shelf beneath. It is rectangular in form, supported by double legs at either corner in front, and double half-legs at the back; the feet are short and cabriole in form, though of square-shaped section. The front legs are placed some little distance beneath the top of the table, curving forward to a capital that is supported on the back of terminal forms; these are in ormolu, chased, and most richly gilt, and like the other mounts to the table, constitute its only enrichment. A slab of grey granite fits into the top border moulding, completely covering it. Panels of looking-glass are let into the shelf beneath and into the back of the table.



## Windsor Collection.

### A Cartonnière.

*English workmanship, first quarter of the 19th Century.*

3 feet 1 inch wide.  
1 foot 7 inches deep.  
4 feet 8 inches high.

This cartonnière has been in its present position since 1866.

Little can be said of this useful piece of furniture, though it may be classed among the styles of our English Empire or latest classic revival. It is severely simple, fashioned of oak, veneered with amboyna-wood, which is gilt in places. It is rectangular in form, with a drawer above, and columns at the side, each of which, by a hinge and key, closes six of the twelve papier-maché drawers which comprise the front of the cabinet.

### A Console Table.

*English workmanship, first quarter of the 19th Century.*

The table, 6 feet 3 inches wide.  
2 feet 3 inches deep.  
3 feet 4 inches high.  
The glass, 10 feet  $1\frac{1}{2}$  inch high.  
4 feet 7 inches wide.

Since 1866 this glass has been in its present position.

It is constructed of beech and pine, with a thin coating of composition, gilt. In form it is rectangular, with four tapering legs in front, two placed at either end; these are circular in section, and enriched with fluting and applied leafage, also spirally bound with laurel foliage. In the frieze round the top of the table is the lotus flower, curiously adapted. In the centre beneath this is applied an open-work ornament of scrolls, and at the sides are intertwined snake-like forms. Surmounting the console is a slab of green scagliola marble. It also rests upon a massive slab of the same material. At a little later date a mirror has been added below at the back. Resting upon this console is a tall, upright mirror, framed in gilt beechwood, carved with a duplicated design, with formal lotus flowers; at the top the outline becomes broken with scroll-work and a central basket-like form. Both the console and the glass, beyond coming within the category of our latest English classic revival, are uninteresting, showing no clever adaptation of form, but merely a medley of hackneyed mouldings and much utilised scroll-work.

## Windsor Collection.

### A Table.

*English workmanship, second quarter of the 19th Century.*

*3 feet 3 inches in diameter.  
2 feet 4½ inches high.*

This table was in the Crimson Drawing-Room from 1866 until 1902, when it was removed to one of the apartments of Her Majesty Queen Alexandra.

This, like much of the furniture at Windsor Castle belonging to the period of King George IV., was intended for strictly utilitarian purposes, being a writing-table of convenient size, circular in form and Boulle-like in taste, made to correspond with the fine Boulle furniture that was then in such demand. The table contains four drawers, and rests upon a triangular foot and base; fashioned on a foundation of oak, it is generally veneered with ebony, with panels of Boulle-work inlaid in its principal parts. These are Berainesque in their decoration, and are all of the second part. Between the four real drawers are mock ones, and between these are bearded masks applied in metal gilt. The feet, handles, mouldings, etc., are all of metal gilt. The top is covered with tooled leather.

### The Companion Table.

This has been since 1866 in its present position in the Green Drawing-Room.

## Windsor Collection.

### A Jewel Casket.

*English workmanship, first quarter of the 19th Century.*

*1 foot 10 inches wide.*

*18 inches deep.*

*3 feet 3 inches high.*

In 1863 it was placed in the Sitting-Room No. 235 in the York Tower, and removed to the Council Chamber in 1903.

It is rectangular and of coffer form, lessening towards its base, constructed of oak, veneered with ebony, the panels decorated by having a marqueterie of brass of Boulle-like fashion. Round the sides this takes the form of borderings of scroll-work, but upon the cover, in the centre, is the addition of the arms of King George IV. as Prince of Wales. The casket is heavily mounted with ormolu, cast and chased, utilised in the following manner: applied to the front is an oblong rectangular panel with the figure of Æneas carrying his father Anchises from the burning city of Troy; at either end are mask handles; and following the general outline are applied classic friezes; on the chamfered edge of the cover are sprays of vine foliage. The casket contains a small iron safe. It is placed upon a stand of ormolu with slightly cabriole legs, cast and chased with lions' masks and claws. The legs are connected below by an X-shaped stretcher, in the centre of which is a cone-like ornament.

### A Cabinet.

*English workmanship, early years of the 19th Century.*

*6 feet 10½ inches wide.*

*2 feet 5½ inches deep.*

*3 feet 9½ inches high.*

This cabinet stood formerly in Queen Victoria's Sitting-Room (No. 214), when in place of the three glazed doors in front were panels of silk. The glazed doors were added when the cabinet was moved to its present position in the Corridor.

Beyond being in its present form a most useful piece of furniture for the display of china, it has few points of interest. It is constructed of mahogany veneered with ebony, rectangular in form, with flattened corners; the centre door projects some inches. The base spreads. In either end of the cabinet are inlaid rectangular panels of Japanese lacquer, black with pæonies and chrysanthemums in raised golds; these are set in mouldings of carved and gilt wood, as are also the three glazed panels in front of the cabinet. A heavy moulding, carved and gilt, runs round the base of the cabinet. Round the top, enclosing a slab of veined red and black marble, is a moulding of metal gilt, cast and chased with a guilloche and cable design.

## Windsor Collection.

### A Pair of Cabinets.

*English workmanship, early 19th Century.*

6 feet 1 inch wide.

1 foot  $10\frac{1}{2}$  inches deep.

4 feet 8 inches high.

These cabinets were made originally for use in the Pavilion at Brighton. In 1830 they were moved to Windsor Castle. Since 1866 they have occupied their present position in the Corridor.

A few words will suffice to describe them, being simply pieces of furniture for utilitarian purposes. Of rectangular oblong form, constructed of mahogany ebonized, the fronts are entirely utilised by glazed folding doors. The upper portions of the cabinets project somewhat, as do the bases: the former being decorated with an applied frieze of metal gilt, taking the form of interlaced strapwork, etc. At either end are bamboo-pattern columns; these also are of metal gilt. The whole surmounted by slabs of veined red and yellow scagliola marble.

### A Suite of Furniture.

This comprises eleven arm-chairs and three fire-screens.

*English workmanship, first quarter of the 19th Century.*

The frames are constructed of beechwood, coated with a thin layer of plaster, gilt, the whole design being adapted from the classicism of the Louis XVI. style, poor in general construction and weak in decoration. It is covered with figured crimson brocade.



## Windsor Collection.

### A Suite of Furniture.

It comprises three large sofas, four small sofas, six arm-chairs, and seventeen chairs.

*English workmanship, early 19th Century.*

Supplied and made for Windsor Castle in the year 1828 by Messrs. Morel and Seddon.

The frameworks are of mahogany, thinly coated with composition and gilt; they are massively constructed, and decorated with bands of reeding, acanthus leaves, honeysuckle ornaments, and various classic mouldings. In form the legs are slightly cabriole, finishing in lions' feet. The backs are curious, and founded on some of those seen in the later Roman seats; they widen at the top and curve towards the sitter. Some of the furniture is covered with figured crimson and gold brocade, others with green brocade, to match the Green Drawing-Room for which they were made.

### A Suite of Furniture.

It comprises four large sofas, four small sofas, ten arm-chairs, fifteen chairs, and one fire-screen.

*English workmanship, early 19th Century.*

Supplied and made for Windsor Castle in the year 1828 by Messrs. Morel and Seddon.

This suite was in the White Drawing-Room from 1866 until 1903, when it was removed to the Presence Chamber.

Their outline, although rich in general effect, is poor and shapeless; each piece is of mahogany, carved, gilt, and unnecessarily massive. Lions' masks and claws form the feet and arms, while around the frames are classic friezes. The tops of the backs finish in spiral scrolls, and in the centre is a shell-shaped ornament. They are all covered in figured crimson and yellow brocade.



## Windsor Collection.

### A Suite of Furniture.

It comprises three large sofas, two large arm-chairs, two small arm-chairs, and twenty chairs.

*English workmanship, early 19th Century.*

The frameworks are constructed of beech-wood stained to represent ebony, no doubt in emulation of the Indo-Portuguese furniture of the 17th century. They have enrichments on the end of the back supports and upon the tops of the legs, in the form of turned ivory balls. The legs and arms are beaded, the top rail of the backs of wave-pattern outline, with a fluted Campagna-shaped vase in the centre crossed with the thyrsus of Bacchus. The seats are of red cloth.

### A Suite of Furniture.

It comprises eight arm-chairs and thirty-one chairs.

*English workmanship, early 19th Century.*

Like the furniture just described, the frameworks are constructed of lime-wood, stained to represent ebony. There is little to recommend the furniture from an artistic point of view, it being generally an adaptation of the late 17th century Goa ebony furniture. There are enrichments of ivory. It is covered with crimson leather.

## Windsor Collection.

### An Arm-chair.

*English workmanship, first quarter of the 19th Century.*

It was presented to King George IV. by Mr. Children on February 24th, 1821. Recorded in an old inventory book is the remark that it was "made by Chippendale, upholsterer, of 42, Jermyn Street."

This chair, possibly figuring more as a curiosity than as a piece of artistic furniture, is interesting inasmuch as it was presented to King George IV., and was made from the elm tree that stood in the centre of the British lines on the field of Waterloo. Fashioned of elm, the back is rectangular in form, surmounted by a trophy; the seat is slightly rounded in front; the arms terminate in lions' masks, and the legs are circular in section, tapering to the feet. The top rail of the back is carved with a sunk panel representing the British lion standing upon a French eagle; a view of the field of Waterloo is in the background. Surmounting the back of the chair is a cockle-shell-like form, in the centre of which is an inscribed metal plate, around which are arranged a group of flags, cannon, drums, etc., all surmounted by the Royal crown. The metal plate is inscribed—

*Translation.*

GEORGIO AUGUSTO EUROPÆ LIBERATORI.

Ampla inter Spolia et Magni decora Alta triumph  
Ulmus Erit Fastis Commemoranda tuis  
Quam Super Exoriens Fausta Tibi Gloria Penna  
Palmas oleamque Uno Detulit Alma Die

Immortale Decus Maneat! Famaque Perenni  
Felicique Geras Sceptra Paterna Manu!  
Et Tua victrices Dum Cingant Tempora lauri  
Materies Solio Digna Sit ista Tuo.

TO GEORGE AUGUSTUS, THE DELIVERER OF EUROPE.

Amidst the numerous spoils and lofty ornaments  
of thy great triumph, the elm must be commemo-  
rated on thy Festal days. Whereon Glory rising  
aloft on happy wing, propitious bore to thee on the  
same day the palm and olive.

May thy fame last for ever, and with endless  
renown mayst thou bear the sceptre of thy fathers  
in thy fortunate grasp. And while victorious laurels  
crown thy brow, let that memorable tree provide a  
substance worthy of thy Throne.

In the lower rail of the chair back is likewise an inscribed plate, surmounted by the fasces of the Roman lictors, a classic helmet, etc. The seat is covered with crimson velvet. The second metal plate on the chair bears the inscription

"THIS CHAIR

Carved from the Wellington Elm which stood  
Near the centre of the British lines on the  
Field of Waterloo is Humbly Presented to His  
Most Gracious Majesty George the Fourth."

## Windsor Collection.

### A Pair of Guéridons.

*English workmanship, first quarter of the 19th Century.*

*3 feet 6 inches high.*

They have been in the Zuccarelli Room, now the Picture Gallery, since 1866.

Constructed of pear-wood, they are roughly triangular in section and taper towards their bases, which rest upon three lion's feet. Their surface is gilt, and on the principal panels decorated with poorly designed *carton pierre* work. Carved at the corners are rams' heads, from which are suspended laurel swags; they are surmounted by slabs of white marble. Of no importance in themselves, their chief interest lies in the fact that they were in Carlton House, and that they form the plinths of the fine pair of Directoire *brûle-parfums* of bronze and ormolu, which will be found fully described in the volume dealing with the bronzes and decorative objects of Windsor Castle.

### A Pair of Mirrors.

*English workmanship, first quarter of the 19th Century.*

*12 feet 9 inches high.*

*4 feet 9 inches wide.*

These mirrors have been in the Presence Chamber since the year 1866.

They are of upright rectangular form, the looking-glass being divided into fourteen separate plates of geometrical form, divided by mouldings. The frames are of wood, carved and gilt, commonly accepted classic mouldings, applied acanthus-leaf friezes, and honeysuckle finials being lavishly used in their decoration.

## Windsor Collection.

### A Side or Pier Table.

*English workmanship, first quarter of the 18th Century.*

*6 feet 6½ inches wide.*

*2 feet 7½ inches deep.*

*3 feet 6 inches high.*

This side table and its companion were made for the Crimson Drawing-Room of Carlton House, and in a sketch of that room made in 1815 they are seen placed between the windows.

Many a piece of furniture in Windsor Castle is worthier of figuring in this volume than this pier table, but it has been chosen with the idea of illustrating—we must admit well—our English furniture in its last attempt at originality, or the latest classic manner. Although unrecorded, it is probably the work of Messrs. Morel and Seddon, the makers of the frameworks of the tapestry chairs, and many other articles in the Castle. Originally designed for Carlton House, it was in 1828 removed to Windsor Castle and placed in its present position, in what was then the newly-made corridor. Constructed of mahogany, this pier table is fashioned quite on the lines of one in use in ancient Rome—a massive rectangular base and top, supported at either end by seated figures of griffins. The work is well carried out, and the various ornaments carefully executed. Along the front of the table is applied a frieze of spirally arranged acanthus foliage, issuing from a central group. At either end, immediately above the heads of the griffin supporters, where the front frieze projects somewhat, are laurel wreaths, carved as though seen in perspective. A similar decoration is carried down the sides of the top. The whole is surmounted by a massive slab of verde antique marble, in imitation of which the base of the table is painted. Mounts of metal gilt are also applied for enrichment, but a glaring error of taste was perpetrated when a bastard Gothic moulding was applied round the edge of the top marble slab.

[See Illustration—Plate 23.]

### The Companion Pier Table.

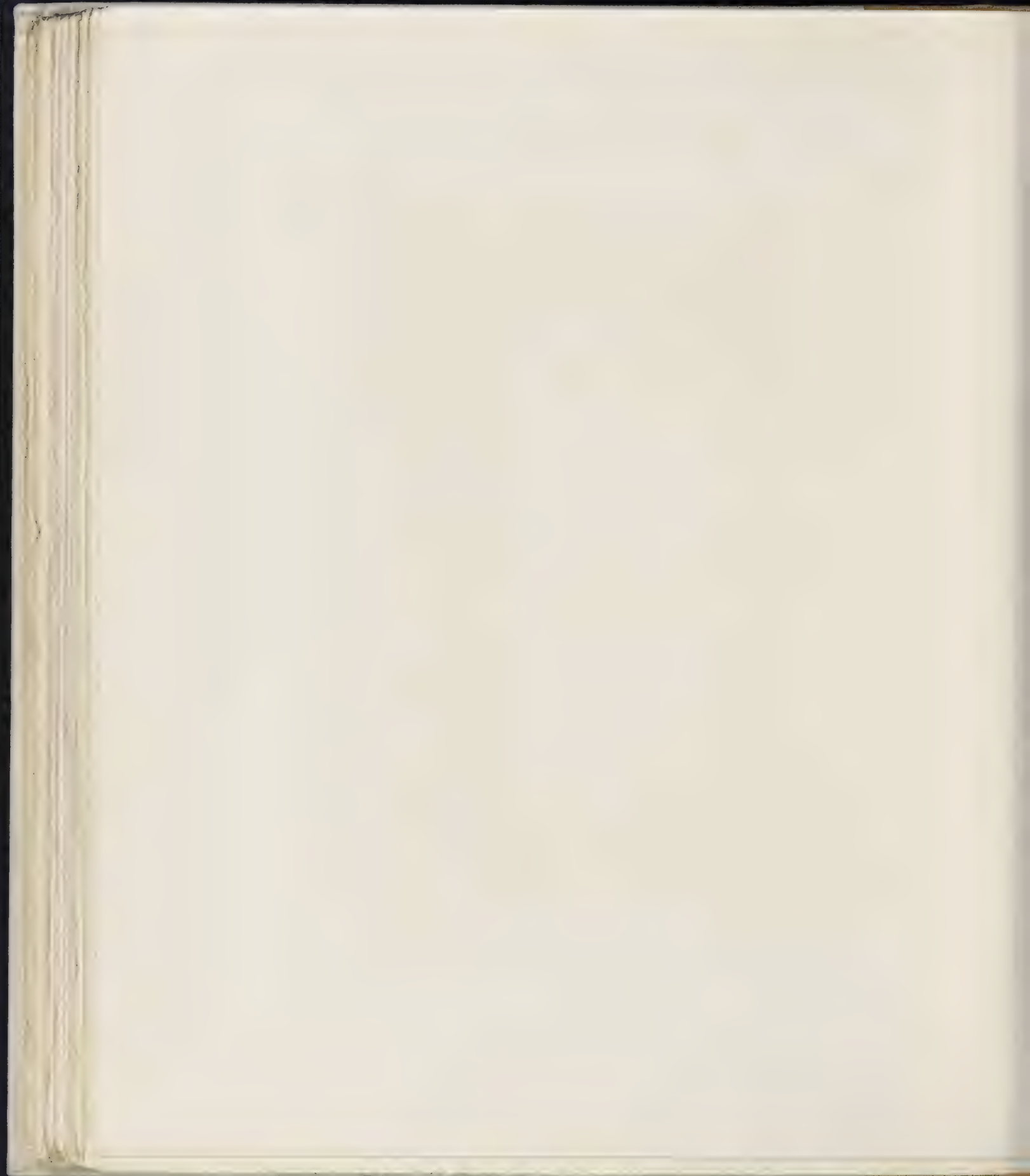








Fig. 1. The pediment of the temple of Apollo at Delphi. The figures are the Telamones, or armed men, who were the guardians of the temple.



## Windsor Collection.

### A Table.

*English workmanship, first quarter of the 19th Century.*

*4 feet 6 inches in diameter.*

*2 feet 4 inches high.*

This table was formerly in the Sitting-Room (No. 214) of her late Majesty Queen Victoria.

It is on a frame of mahogany veneered with kingwood, circular in form, with four drawers and tripod gilt feet, the whole mounted with ormolu, cast and chased, with various mouldings, appliquéés, etc., of classic origin. The top of the table is covered with velvet, bordered by a marqueterie of brass, tortoiseshell, mother-o'-pearl, brass and ebony.

### A Pair of Side Tables.

*English workmanship, first quarter of the 19th Century.*

*5 feet wide.*

*2 feet 6 inches deep.*

*2 feet 10 inches high.*

From 1866 until 1888 these side tables occupied positions in the vestibule, whence they were moved to the Audience Chamber. In 1902 they were placed where they are now found, at the top of the Grand Staircase.

They are of mahogany, now painted bronze colour, with oblong rectangular tops, resting on simple S-shaped curved legs; these are of oblong rectangular section. Around the top moulding and upon the stand are friezes of egg-and-tongue and acanthus leaves. The bases are of broken outline, veneered with amboyna wood. Surmounting the whole are massive slabs of black-and-yellow-veined marble which conform to the shape of the base. These side tables would appear, from a casual glance, to be at least as early as the time of George II., and the writer held this opinion until a careful scrutiny of the ornamental details running down the sides of the legs, and also of certain details of construction, revealed their true age, the first quarter of the 19th century.

## Windsor Collection.

### A Set of Four Mirrors.

*The frames of English workmanship, second quarter of the 19th Century.*

*One pair, 8 feet  $1\frac{1}{2}$  inch by 4 feet  $11\frac{3}{4}$  inches.*

*The other pair, 8 feet  $1\frac{1}{2}$  inch by 3 feet 10 inches.*

They have been in the Vandyke Room since its redecoration in 1827, made during the Wyatville reconstruction.

The mirrors are of upright rectangular form, in frames of pine, coated with composition, and gilt. As regards decoration they have no points of interest, save that they are illustrative of the quick decadence from even the poor later classic manner of the last George to the meaningless ornamentation that came into vogue in the middle of the 19th century.

### A Mirror.

*The frame of English workmanship, second quarter of the 19th Century.*

*9 feet  $1\frac{1}{2}$  inch high.*

*5 feet  $4\frac{1}{2}$  inches wide.*

Since 1828 it has been in the position it now occupies, in Queen Alexandra's Boudoir.

It is rectangular in form, fashioned of mahogany, with various applied classic mouldings of the same wood, all covered with plaster and fully gilt. The pediment projects somewhat, and is finished along the top with a series of honeysuckle ornaments, pierced *à jour*.



## Windsor Collection.

### A Set of Three Pier Tables.

*English workmanship, second quarter of the 19th Century.*

5 feet  $4\frac{1}{4}$  inches wide.  
1 foot  $4\frac{1}{4}$  inches deep.  
3 feet  $10\frac{1}{2}$  inches high.

Carved in pear-wood, coated with a thin layer of plaster, and then gilt. They are very narrow, and were made for the position they now occupy, between the windows in the Throne or Garter Chamber. Each is composed of an oblong rectangular base, on which rests a mirror; this forms the back of the pier. The top rests on the supports that are on either side, each of these taking the form of a lion's claw, which finishes above in the head of Hercules, wearing the lion's scalp. The moulding immediately below the top slab is decorated with the collar of the Order of the Garter applied in plaster. The slabs are of veined green and black marble.

### A Pair of Armoires.

*English workmanship, first half of the 19th Century.*

10 feet 4 inches wide.  
2 feet 4 inches deep.  
5 feet  $10\frac{1}{2}$  inches high.

Each armoire is composed of a pair of folding doors containing glass panels; these have arch-shaped tops. The armoires are constructed of deal and oak, with all the exposed surfaces veneered with ebony; they are mounted with friezes of ormolu and corner mounts of the same, roughly cast and chased with figures of satyrs upholding the capitals on which the top of the armoire rests. Down the sides swags of various flowers are applied.

## Windsor Collection.

### A Library or Portfolio Table.

*English workmanship, middle of the 18th Century.*

7 feet 5 inches wide.  
3 feet  $4\frac{1}{2}$  inches deep.  
2 feet  $9\frac{1}{2}$  inches high.

This table, though possessing little artistic merit, is catalogued here because it closely resembles the foregoing armoires ; it is constructed of deal and oak, veneered with ebony and mounted with metal gilt, in the Louis XV. style.

### A Suite of Furniture.

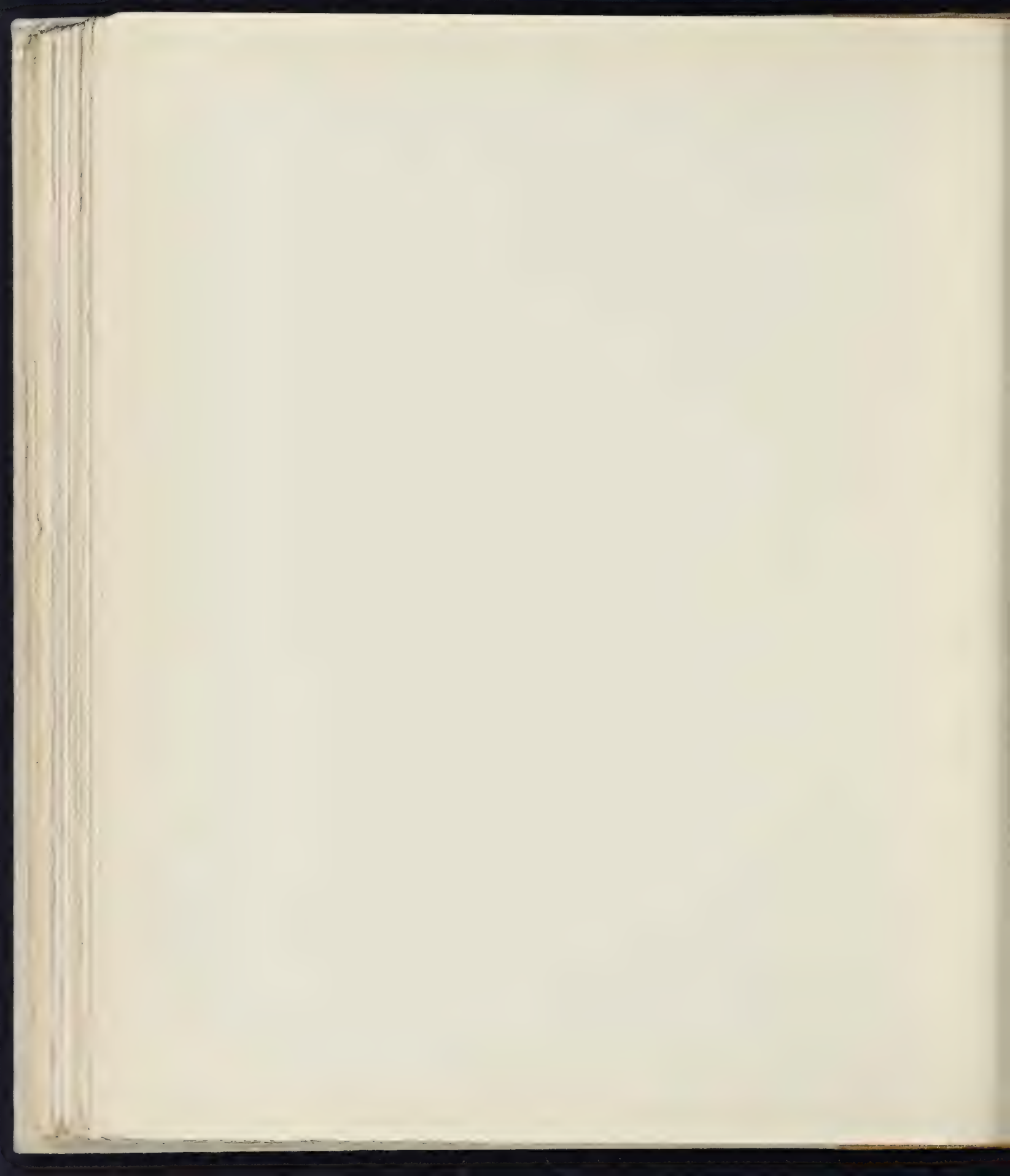
It comprises five sofas, twenty-two arm-chairs, and three fire-screens.

*English workmanship, first half of the 19th Century.*

The greater part of this suite of furniture was in 1863 placed in the Zuccarelli Room (now the Picture Gallery) ; the remainder retained in the Throne Room.

Designed in the Gothic manner by Pugin. The frames are of beech-wood carved, overlaid with a thin composition, and gilt. Considering the difficulty of utilising accepted and hackneyed Gothic ornamentation upon almost up-to-date domestic furniture, Pugin is to be congratulated on a happy success, for the various items are good in proportion, and present no extravagant accentuation of fashion. Particularly well chosen are the cylindrical legs and uprights to the backs, carved in low relief with that chequered ornament seen on fine French Gothic furniture of the middle of the 15th century. A portion of the suite is covered with crimson silk brocade, and part in dark blue velvet, in order to harmonise with the Garter Room in which they are placed.

Furniture made in England, and of English workmanship, during the second half of the 18th and commencement of the 19th Century, in imitation of the French Régence, Louis XV., Louis XVI., Marie Antoinette, and Directoire fashions









A 3000 I 1

ENGLISH WORKMANSHIP IN THE STYLE OF THE FRENCH REGENCE, THIRD QUARTER OF THE 18<sup>TH</sup> CENTURY.





# FURNITURE MADE IN ENGLAND

IN THE FRENCH FASHIONS

## A Commode.

*English workmanship, third quarter of the 18th Century, in imitation of the French Régence fashion.*

5 feet wide.

2 feet 2½ inches deep.

1 foot 8½ inches high.

This commode and its companions were purchased in April, 1818, by Lord Yarmouth for the use of the Prince Regent (King George IV.) at Carlton House. They were bought at the sale of the effects of a Mr. Squibb. The set were removed to Windsor, and from 1866 to 1902 were in the Sitting-Room No. 257. In 1902 they were moved to their present position in the Castle, Rooms Nos. 212 and 207.

The commode (four examples of which exist in the Royal Collection) at the first glance gives the impression of being French, and of the most grandiose period of the Régence. Its outline is spirited, and its enrichment added with a lavish and knowing hand, but like the next item described in this book, its workmanship is poor, and its metal gilt mounts essentially of English make. Copied no doubt late in the 18th century from a French model, evidently of great beauty, it has lost but little of the spirit of the original, although its construction is weak and all good work shirked. Built upon a foundation of deal, the drawers are of oak. The general form, though greatly exaggerated, is satisfactory. The front is rounded and contains two drawers; the sides slope towards the front and finish in scroll-shaped outlines. The whole of the exterior is veneered, parqueterie-wise,





## Windsor Collection.

### A Set of Seventeen Arm-chairs.

*English workmanship, made by Messrs. Johnson and Norman, middle of the 19th Century, in imitation of the French Louis XV. fashion.*

Since 1863 they have been in their present position in the Grand Reception Room.

The frameworks are of beechwood overlaid with plaster and gilt; they are of the usual Louis XV. type, with cabriole legs, and carved in places with groups of roses and other flowers. The seats and backs are covered with crimson velvet brocade.

### A Set of Six Sofas.

Made to match the arm-chairs, in the Louis XV. fashion, by Messrs. Johnson and Norman.

### A Commode.

*English workmanship, late 18th Century, in imitation of the French Louis XV. fashion.*

4 feet wide.

1 foot 10½ inches deep.

2 feet 10 inches high.

This commode and its companion were purchased for King George the Fourth's use in the Royal Pavilion, Brighton. In 1840 they were sent to Windsor Castle, and placed in the private apartments of Queen Victoria. In 1901 they were moved to the Sitting-Room No. 257. In 1904 they were again moved to the King's Closet.

It is constructed of deal, of oblong shape, with *bombé* sides and front, the whole of the latter occupied with folding doors. The top, sides and front are veneered with marqueterie, having panels of light mahogany bordered by a broken frame-pattern of rosewood. The panels so formed are inlaid with sprays of tulips and other flowers, and upon the top are trophies of musical instruments. Down the corners and below the central stile of the doors are mounts of metal gilt, cast and chased with compositions of scroll-work and leafage. The top is bordered with brass.

### The Companion Commode.

## Windsor Collection.

### A Pair of Side Tables.

*English workmanship, early 19th Century, in imitation of the French late Louis XVI. fashion.*

*3 feet wide.*

*1 foot 3 inches deep.*

*2 feet 10 $\frac{3}{4}$  inches high.*

From 1863 to 1904 these side tables were contained in the Queen's Closet at Windsor Castle. One of them was in 1854 exhibited by Queen Victoria at a Loan Collection of Furniture held at Gore House, Kensington.

Both are constructed upon the same principle. A table in three tiers of almost semi-circular outline, connected by four baluster legs, fastened upon an iron screw core. The top tier is made as though it contained a drawer; it is in reality but a hollow casing made of oak, and veneered with satin and rosewood. The shelves beneath are of similar material, but have their veneer set parqueterie-wise. Arranged in a long narrow panel that forms the front of the table top, applied to a ground of rosewood, is a frieze of ormolu, cast and chased with arrangements of acanthus leaves, issuing from a flaming torch, one of the most utilized designs of Gouthière. The metal work is, however, far inferior in gilding and quality, and less crisp in its treatment than if it had come from the hand of that master. In the centre of this top frieze are oblong rectangular plaques of Wedgwood framed in satin-wood and ebony; they represent in white upon blue the sacrifice of nymphs to Diana, and are after the designs of Flaxman. Each successive tier of the tables has "balconies" or border mouldings of ormolu, the tops being covered with slabs of white marble. In the backs of these cabinets, at even more recent dates, looking-glass mirrors have been added; they were originally *à jour*.

## Windsor Collection.

### A Side or Pier Table.

*English workmanship, early 19th Century, in imitation of the French late Louis XVI. fashion.*

3 feet 11½ inches wide.

1 foot 2½ inches deep.

3 feet high.

This side table was from 1866 to 1903 in Room No. 206 of the Castle. In 1903 it was moved into the Picture Gallery.

This piece of furniture, like those just described, though generally good in outline, is very poorly constructed, having a foundation of oak, mahogany and pine. An extremely unsuitable looking-glass back and black plinth has been added, lending an additional "English middle of the 19th century" appearance. The form is semicircular in front, containing one small drawer above, opening by a spring catch, and a shelf beneath, connected one to the other by slender, tapering legs. The whole surface is veneered with ebony, the legs having flutes of brass. Applied to the front of the drawers, and continuing round the cabinet, is a frieze of ormolu, well chased with a tongue pattern alternating with conventionally arranged groups of leaves. The bases and capitals of the column legs are also of ormolu. The whole is surmounted by a slab of white marble; this has a moulded border.

## Windsor Collection.

### A Side Table.

*English workmanship, early 19th Century, in imitation of the French late Louis XVI. fashion.*

3 feet  $8\frac{1}{2}$  inches wide.

1 foot 7 inches deep.

2 feet  $10\frac{1}{2}$  inches high.

This side table and its companion were in Room No. 518 from 1866 until 1902, when they were removed to their present position in Queen Alexandra's Boudoir.

This so closely resembles the Louis XVI. style in form and decoration that it is difficult to realize that it was made by English workmen in England. Of that fact there is no room for doubt, for it is English in construction, and the ormolu work with which it is enriched is also characteristically English. On a foundation of deal, with the drawer, legs, etc., of oak, the whole is veneered with mahogany. In form the front is rectangular, the side being of concave, semicircular form; one drawer is on the top, and there is a shelf beneath the upper part, supported by fluted Corinthian-column-like forms. The feet are shaped as inverted cones. Oblong rectangular panels of ebony veneer are in the drawer and sides of the table. The whole is enriched by mounts, mouldings, balconies, etc., of ormolu, cast and roughly chased with various Bacchanal emblems, acanthus leaves, etc. in the Gouthière manner. The top and the shelf beneath are formed of slabs of white marble, and a panel of looking-glass is fixed at the back in the space between these; this panel has been added at a more recent period. In the writer's opinion, the balcony that surrounds the top slab, with its drapery frieze, is of true French (Louis XVI.) workmanship.

### The Companion Side Table.

*English workmanship, early 19th Century, in imitation of the French late Louis XVI. fashion.*



## Windsor Collection.

### A Table.

*English workmanship, early 19th Century, in imitation of French Boulle-work of the fashion of Louis XVI.*

2 feet  $3\frac{1}{2}$  inches wide.

1 foot  $2\frac{1}{2}$  inches deep.

2 feet  $5\frac{3}{4}$  inches high.

This table and its companion were purchased by Lord Ravensworth in 1830 for King George the Fourth. They were formerly placed in Room No. 1,267 of Carlton House. In 1866 they were in the Sitting-Room No. 257 in Edward the Third's Tower, Windsor Castle, and in 1902 were placed in their present position in the Queen's Sitting-Room.

It is of oblong rectangular form, fashioned of oak, with a drawer of walnut-wood. The legs are of square-shaped section, tapering towards their feet; these, like the panels in the side of the table, and the borders around the top, are of a Boulle-like marqueterie of engraved brass and red tortoiseshell, in the "first part," scroll-work being the chief decoration. The tops of the legs and general borders are veneered with ebony. The whole is mounted with mouldings, pateræ and lock escutcheons of brass, cast, roughly chased and lacquered. The top is inlaid with green leather, having tooled borders.

### The Companion Table.

The Boulle-work in this case is in the "second part."

The table is somewhat smaller, being but 2 feet  $1\frac{1}{2}$  inch wide.



## Windsor Collection.

### A Coin Cabinet.

*Put together in England, in the first quarter of the 19th Century.*

*4 feet 8 inches wide.*

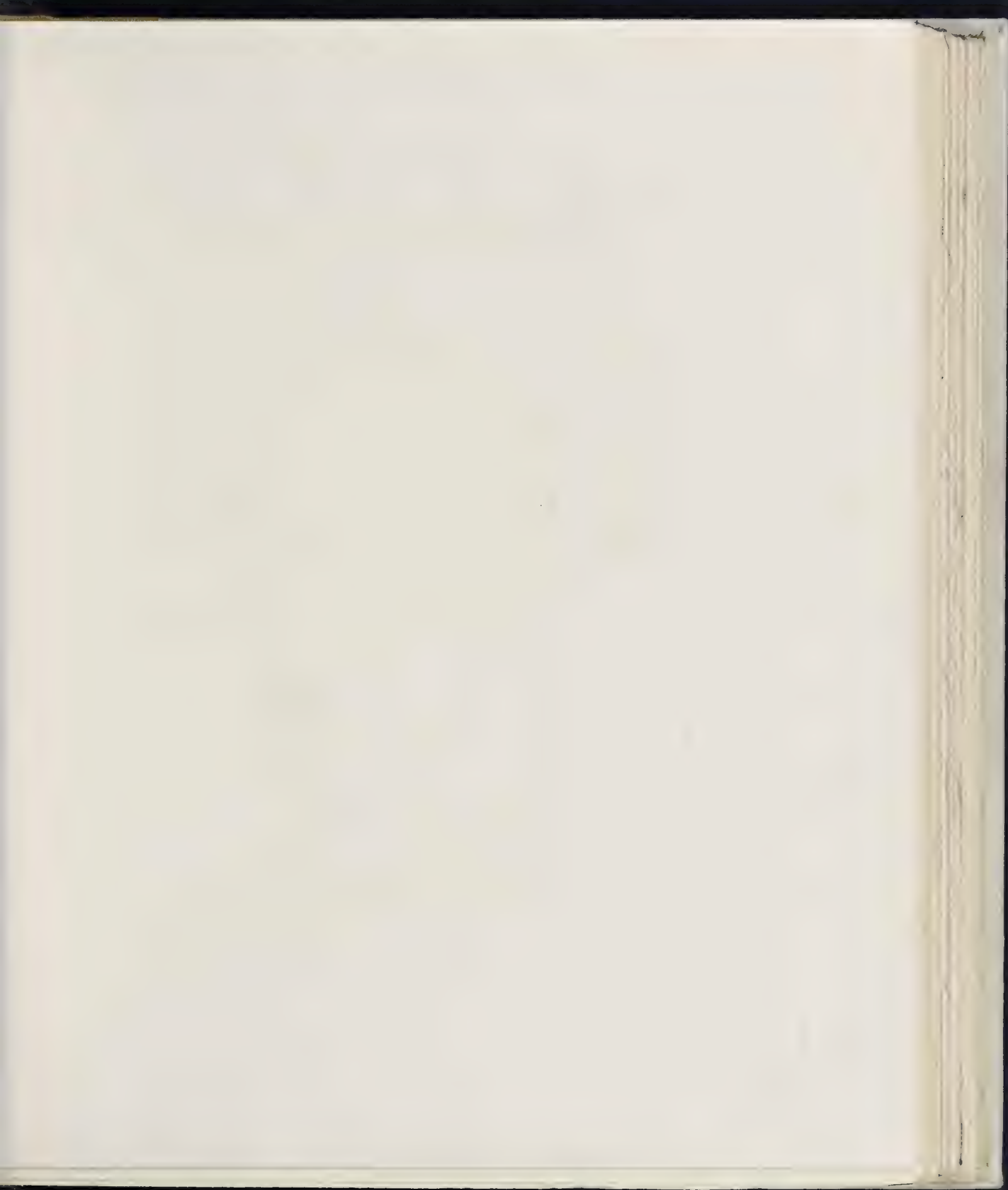
*2 feet deep.*

*2 feet 10 inches high.*

Removed in 1902 from Room 643, a Bedroom in the Round Tower.

This piece of furniture, resembling in form a French commode by Riesener, in his latest manner, is of English make, though panels of old Japanese lacquer and various French mouldings of ormolu are used in its construction.

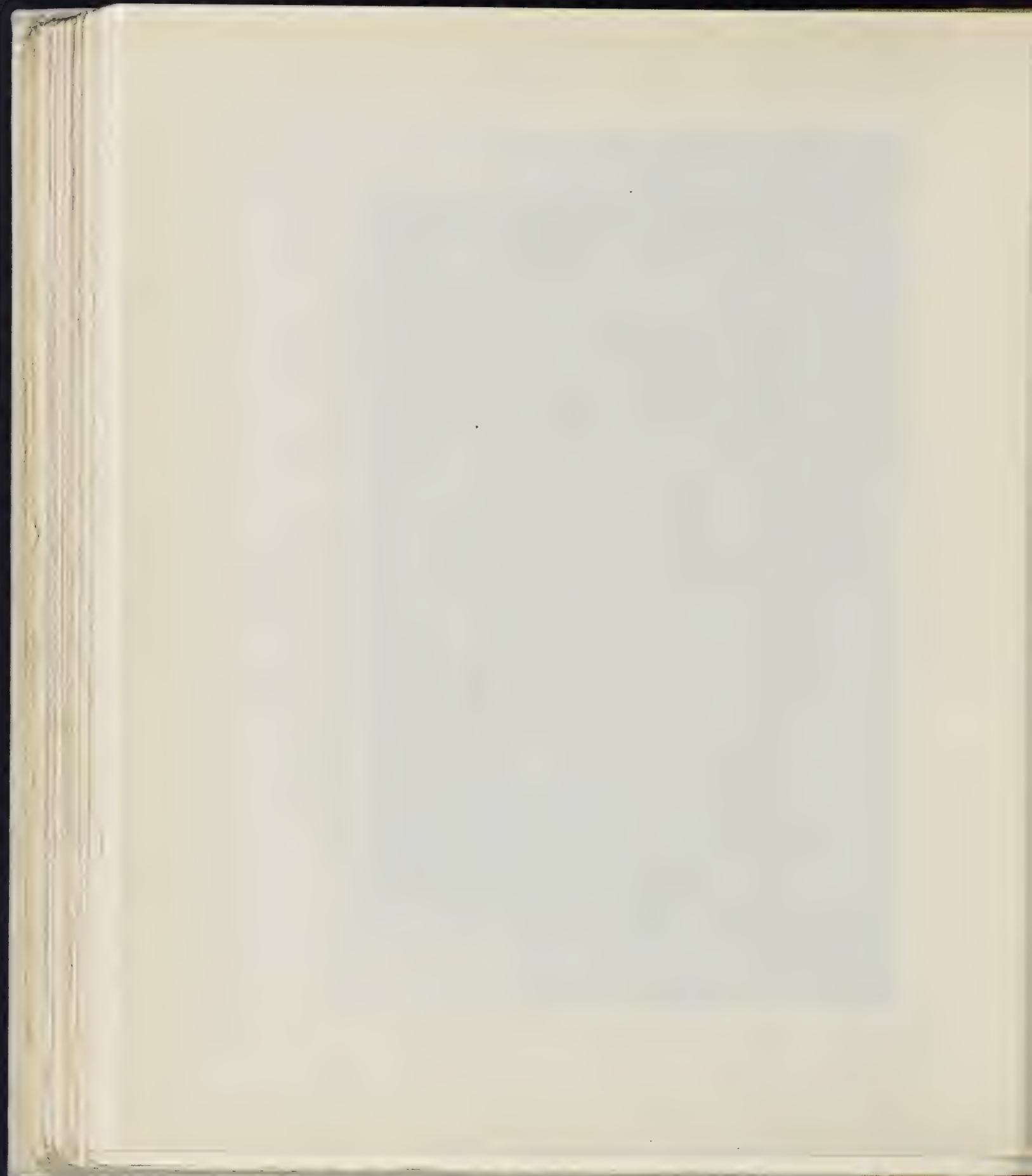
It is of oak and deal, rectangular in form, the front formed of three doors, a central one and two lesser ones on either side ; these each contain seven drawers of oak veneered with tulip-wood. These, as well as the sides of the cabinet, are decorated with inserted panels of black lacquer, with borders of English aventurine lacquer, made to represent the *Nashiji* of old Japan ; all other exposed surfaces of the cabinet are ebonized. The Japanese-lacquered panels are of two periods, and decorated in different schools. The sides have landscapes and foliage in raised golds (*Taka-makiyé*) ; the central panel, buildings and landscapes in the archaic Chinese manner. Immediately below the top of the cabinet runs a frieze of ormolu, cast and chased with an acanthus-leaf moulding ; the smaller ormolu mouldings are of egg-and-tongue design. At the corners are appliquéés formed of draped female Terms ; these particular mounts are to be seen upon various pieces of furniture in the Royal Collection, which would point to their being of English origin. The cabinet is now surmounted by an ebonized slab.





A CABINET OF COMMODE  
ENGLISH WORKMANSHIP LAST YEARS OF THE 18<sup>TH</sup> CENTURY







## Windsor Collection.

### A Commode.

*English workmanship, last years of the 18th Century, in imitation of the French (latest) Louis XVI. fashion.*

4 feet  $5\frac{1}{2}$  inches wide.  
1 foot  $11\frac{3}{4}$  inches deep.  
3 feet 2 inches high.

Although in that "Marie Antoinette" taste where Japanese lacquer-work played so large a part in the general enrichment of French furniture, little doubt can exist as to the English workmanship of this commode. The Japanese lacquer panels in front and at the sides are of the early part of the 18th century, and have been fine in quality, but are now almost ruined by the quantity and quality of the gold paint with which they have been "restored." The general design of the whole piece of furniture is pleasing, if a little weak in construction and enrichment, and it would most certainly, had a less scrutinising glance been bestowed upon it, have been placed in the category of French (Paris) furniture. It is without stamp or signature.

In form it is rectangular, containing two large drawers below and three smaller drawers above. The foundation is of oak veneered with ebony, which in turn is banded with brass, or painted to represent it; lacquer panels enrich its principal parts. At the front corners are tapering columns, and the feet are of inverted-cone form. The two lower drawers together form three rectangular panels, the centre one slightly projecting. Upon the lacquer-work, in raised golds (*Taka-makiyé*) upon a black ground, is represented a branch of gardenias, with river banks beyond. On the side panels are fanciful Chinese landscapes. The panels of the smaller drawers above are similarly enriched, save that the centre one has a sunk panel of imitation *Nashiji* aventurine lacquer. The whole is mounted with ormolu, cast, chased and gilt; this takes the form of mouldings, columns, capitals and plinths, lock escutcheons, etc. The handles are shaped like double cornucopiæ, and seated figures of griffins support the lock escutcheons of the top drawers. The commode is surmounted by a slab of white marble.

[See Illustration—Plate 42.]

## Windsor Collection.

### A Secrétaire.

*English workmanship, last years of the 18th Century, in imitation of the French (latest) Louis XVI. fashion.*

3 feet  $1\frac{1}{2}$  inch wide.

1 foot  $5\frac{1}{2}$  inches deep.

4 feet 9 inches high.

This piece of furniture, like the commode just described, is in the French Marie Antoinette taste; its construction is, however, English. Panels of Japanese lacquer enrich its principal parts. It is rectangular and upright in form, with a falling panel in front that constitutes the writing slab; this encloses smaller drawers and shelves. Below is a cupboard with folding doors. It is fashioned of oak lined with mahogany, all outward parts being veneered with ebony, which in turn is inlaid with bands of white metal. Set into the drawers, the falling front, the sides, and the door panels below are plaques of Japanese lacquer; these plaques are of good quality, in raised black and gold lacquer (*Taka-makiyé*), decorated with conventional Chinese landscapes and river scenes; they have suffered from restoration and additional enrichments in England. Bands of imitation *Nashiji* aventurine lacquer are employed as frames, and these are outlined with mouldings of ormolu, cast and chased in the empirical manner. Appliqués in the same medium decorate the pilaster-like borders on the front of the secrétaire. The whole is surmounted by a slab of black marble.

## Windsor Collection.

### A Set of Four Guéridons or Torchères.

*English workmanship, first quarter of the 19th Century, in imitation of the French (late) Louis XVI. fashion.*

3 feet 8½ inches high.  
1 foot 3¾ inches wide.

This set of Guéridons was purchased in 1826 from Mr. Morel for use in the "Blue Velvet Room" of Carlton House; in 1828 they were sent to Windsor Castle, where they remained until 1866, when they were sent to Buckingham Palace. In 1902 they were returned to Windsor Castle, and placed in their present position in the White Drawing-Room.

Unlike other purchases made for the Royal Collection early in the 19th century, these four very indifferent pieces of furniture were less advantageously bought than other possessions of Windsor Castle. In 1826, when purchased, a sum of £600 was given for the four examples. The guéridons are pretentious reproductions of furniture in the latest Louis XVI. style. Fashioned on a foundation of oak, they are generally veneered with tulip-wood. Of baluster form, and square-shaped in section, they taper from the middle to the base, all the principal parts being inlaid with plaques of porcelain, hard paste, and probably of Paris manufacture; these are painted with sprays of flowers in polychrome, with borders of Royal blue and gold.

### A Cabinet.

*English workmanship, second quarter of the 19th Century, in imitation of the French (late) Louis XVI. fashion.*

4 feet 8 inches wide.  
1 foot 5½ inches deep.  
3 feet 4½ inches high.

Made originally for the Bedroom of Edward the Third's Tower, Room No. 255.

Like the guéridons just described, only really poorer in workmanship, this cabinet simulates a really fine French production. Suggested possibly by an original of Weisweiler, it is constructed of deal, veneered with kingwood mounted with metal gilt, and enriched by the addition of many rectangular and circular plaques of French porcelain painted with sprays of flowers in polychrome, with apple-green borders in the fashion of Sèvres porcelain. It is surmounted by a slab of white marble.

### The Companion.

## Windsor Collection.

### A Circular Table.

*English workmanship, early 19th Century, in imitation of the French Empire style.*

*1 foot 6 inches wide.*

*2 feet 5 $\frac{1}{4}$  inches high.*

This is of classic form, with tripod feet of metal gilt, resting upon a plinth of amboyna wood. The top is composed of a plaque of labradorite.

Tapestry Hangings of English,  
French and Flemish Looming





# TAPESTRY HANGINGS OF ENGLISH, FRENCH AND FLEMISH LOOMING

(*From circa 1580—1880*)

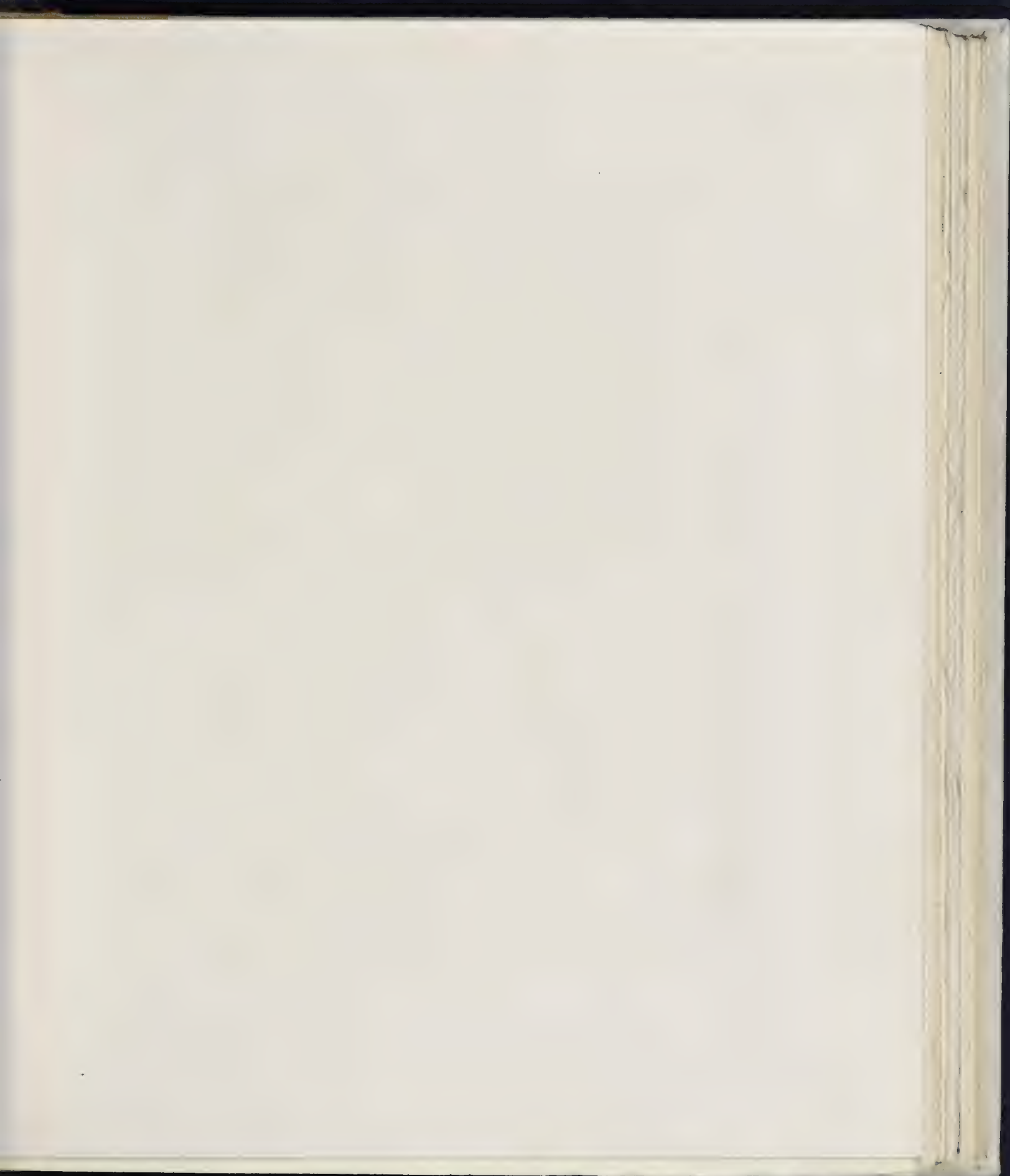
“HANGINGS,” if we may judge from the Appendix No. II. to this work, formed a very important item in the “Household Stuff” of King Henry VIII. at Windsor. In the Inventory taken in 1547 there are no less than ninety-eight panels of tapestry described, many of them measuring as much as fifteen by thirty feet. Not one of these panels is now at Windsor, though, unlike the remainder of the contents of the Inventory, they have not all vanished into oblivion, inasmuch as certain panels of tapestry now at Hampton Court may be accredited as being those described in that quaint catalogue. There is no panel of tapestry at Windsor Castle anterior to *circa* 1580, and the few panels there dating from the 16th century have been brought quite recently from Hampton Court. Tapestry of the 17th century and of that none too popular English looming, Mortlake, is represented by part of a set of five panels illustrating by peasant life the Seasons of the year. These are interesting as having in the 18th century formed part of the original decoration of the Round Tower of Windsor Castle. They are good examples of their particular make, though the subject has been too often duplicated to render them in themselves of much account; besides, though not happening to be at Windsor, the Royal Collection possesses at St. James’s Palace and elsewhere other tapestry from the Mortlake looms of considerably greater importance. But these, however, cannot compare with the really magnificent

## Windsor Collection.

Royal series of Mortlake tapestry now in the possession of the Marquis of Cholmondeley at Houghton.

James I. about 1620 started the factory at Mortlake, Surrey, and imported some fifty workmen from certain Flemish tapestry looms to work under the direction of Sir Francis Crane, who for his services received the then large salary of £2,000 a year. It was probably in emulation of Henri IV. that James I. commenced this manufacture, which in the 17th and 18th centuries gained both in France and other continental countries very considerable repute. France at the present day in the *Garde Meuble* possesses some of the finest Mortlake tapestry in existence, in the set after the cartoons of Raphael at Hampton Court and in those illustrating the history of Vulcan. The Mortlake looms under the Commonwealth sank to a very depressed state, but the accession of Charles II. again revived the industry. The factory closed with the last years of the 17th century.

Fine products from the celebrated Gobelins looms are well represented at the Castle. The Months, after Audran, commence the series, culminating in the productions, late in the 18th century, of Cozette, after the well-known painting of Jean François de Troy. French Aubusson tapestry in almost its latest stage is represented in the panels illustrating the hunting of the Calydonian Boar by Atalanta and Meleager, a set presented to Queen Victoria in 1843 by King Louis Philippe. The delicate Beauvais silk tapestry of the latter part of the 18th century, utilised in furniture covering, is also fully represented in its feminine "prettiness," but will be found described under the heading of the later French furniture rather than in this section.



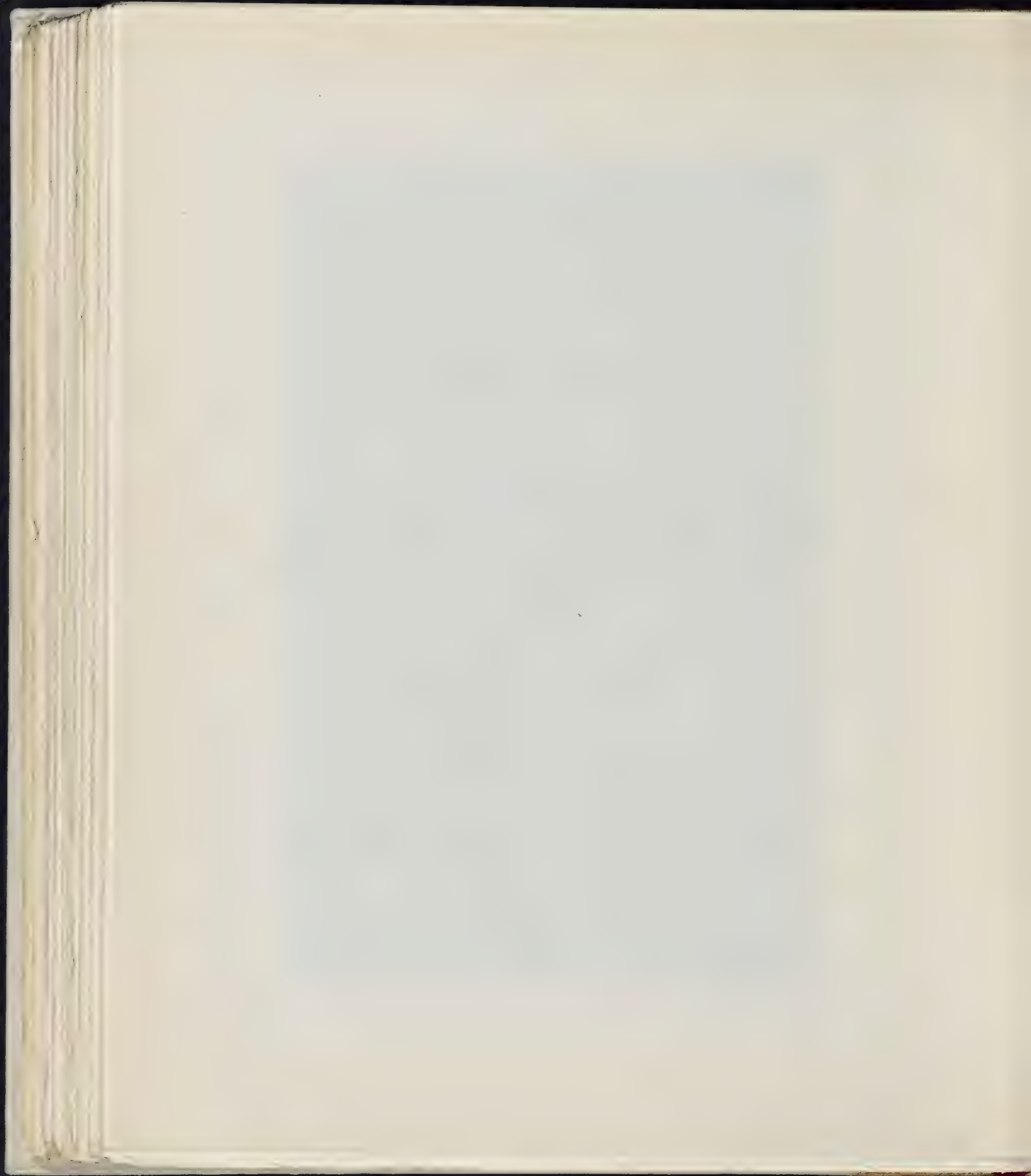




A PANEL OF TAPESTRY  
FLEMISH (BRUSSELS), LAST YEARS OF THE 16<sup>th</sup> CENTURY







## Windsor Collection.

### A Panel of Tapestry.

*Flemish (Brussels) looming, last years of the 16th Century.*

*15 feet 8 inches high.*

*24 feet 10 inches wide.*

This most curious panel of tapestry, bearing the reversed B of the Brussels loom, is in its way as interesting as any possession of the Castle, being the oldest example of applied decorative art that to-day exists at Windsor; the tapestry in itself is very exceptional, and, with the panel that much resembles it (the next item described) is, in the writer's opinion, unique. On first inspection it would appear that the looms of Florence were responsible for its production, for nothing suggests the works of Bachiacca more than its curious broken decoration. Then again, England might well have been its place of manufacture, for technically it exactly corresponds to the tapestry woven at Mortlake in the commencement of the 17th century. The woolliness of its texture, together with the threads of gold and silver woven in the English manner, would most certainly have led the writer to consider it English, had not the left-hand corner of the panel shown the familiar little red crown and B of Brussels.

Being a Royal possession its past history, as in nearly all cases, has become lost in unrecorded oblivion. We know, however, that originally it came from Hampton Court, the home even to-day of some of the finest early tapestry in the world. In 1816 we see in Stephanoff's illustration of the Throne Room at Hampton Court Palace this panel of tapestry opposite the throne. The date of its first removal from Hampton Court is not known, but it appears that in 1864 it was in Buckingham Palace, and in that year sent back again to Hampton Court. It was in 1901 that it was sent from Hampton Court to Windsor. The tapestry is in good condition, though the colours have faded and the gold and silver threads turned black; it still retains its 17th century lining of canvas, in one corner of which, painted in the handwriting of the time, are the words, I PES 8 YARDS.

To briefly sum up the theme of its decoration: the wine-god Bacchus, humorously and devotedly served, is represented in triumph. In the centre of the composition is apparently a raised place, that in steps rises to a draped stone stage which runs the entire length of the panel; along this pass a procession of figures, attendants, and emblematical personages, serving at a feast that takes place on the left-hand end of the platform. At the opposite end of the stage, reclining on a couch, are the figures of Mars (?) and Venus, attended by satyrs; below is a procession of animals, dromedaries, panthers, asses, monkeys bearing casks of wine and baskets of grapes; these are tended by amorini. On the raised place in the centre of the panel is a fountain flowing with wine, upon which stands the figure of the youthful Bacchus trampling upon a satyr. Overshadowing all is a pergola which in the centre rises to a cupola, covered with luxuriant vine foliage. Above this again are large plain panels of salmon-red and peacock-

## Windsor Collection.

blue colour, broken into smaller compartments by the introduction of various ornaments, such as mermen and women, vases, etc., directly copied from some antique fresco. Indeed the decoration is so clearly inspired by the borrowed antique forms of Raphael, that it is probable that an Italian follower of that master must have supplied the design to the looms of Brussels. The border in a way duplicates the general classic design of the whole composition, having shields, hexagonal panels containing strange beasts, the heads of Boreas, vases, acanthus scrolls, and terminal figures, all taking their rightful places.

[See Illustration—Plate 24.]

### A Panel of Tapestry.

*Flemish (Brussels) looming, last years of the 16th Century.*

16 feet high.

21 feet 10 inches wide.

In 1816 this panel of tapestry was hung behind the throne in the Throne Room of Hampton Court Palace. In 1864 it was sent from Hampton Court to Buckingham Palace, to be in a few years returned to Hampton Court. In 1901 it was sent to Windsor Castle.

This, like the panel just described, though unmarked, must be from the Brussels looms. So exactly does it resemble it that but for the evidence of the loom mark upon the other panel, the writer would not have hesitated to describe them both as being of English (Mortlake) manufacture. The same indigo blues, the curious brick-rose tints, and the same use of gold and silver thread as a means of heightening the effect, also appear on this panel. This tapestry, although generally resembling the last described, inasmuch as the centre is broken up into numerous small compartments, has for its enrichment the glorification of the Labours of Hercules, which may roughly be described as being represented in three tiers, with a central architectural compartment in which stands the figure of Hercules, leaning upon his club, with the Nemean lion and the Lernean hydra at his feet. Above this is a canopy upon which rests the figure of Fame. The bottom tier shows upon a dull rose ground, Hercules and Antinous, and Hercules slaying Nessus, who carries off Deianeira. The centre tier, upon a groundwork of subdued colours, represents Hercules in six of his twelve Labours, each subject framed by a slender arch. The uppermost tier is decorated with a composition of acanthus foliage, terminals, etc., upon a ground of indigo blue, introducing two circular medallions: one illustrating the Second Labour of Hercules, killing the Lernean hydra, the other, the

## Windsor Collection.

Fifth Labour, cleansing the Augean stables. The border to this panel, not wide for its size, is of dark rose-pink, with masks of Boreas, etc., in hexagonal compartments; also winged figures, festoons of drapery, and other contemporary decorations. Narrow yellow bands edge the principal border. The gold and silver thread woven in the tapestry has now blackened, and the whole colouring has harmoniously faded away, but in its pristine state the panel must have presented a rich feast of colour, though possibly too obtrusive in its conglomeration of primitive tints.

### A Panel of Tapestry.

*Flemish (Brussels) looming, late 16th Century.*

*15 feet 1 inch high.  
22 feet wide.*

This panel of tapestry was obtained from Hampton Court in 1902. In 1816 it is represented in Stephanoff's Illustrations to Hampton Court Palace as hanging in the Throne Room. Although unmarked it is most certainly of Flemish, probably Brussels, looming. The subject for its decoration is chosen from Scripture, representing Abraham, Hagar, and Ishmael.

The figures are of heroic size, and might almost be taken from a cartoon by Raphael. The colour of the whole has now faded harmoniously. The border is wide and well composed; amorini and figures of turkey-cocks sport through the tangled wreaths of foliage, and at the corners are circular medallions, with subjects *en grisaille*.



## Windsor Collection.

### A Set of Three Panels of Tapestry.

*English (Mortlake) looming, early 17th Century.*

*Size of the largest panel—*

*12 feet 7 inches high.*

*11 feet 3 inches wide.*

*Size of the smaller panel—*

*12 feet 7 inches high.*

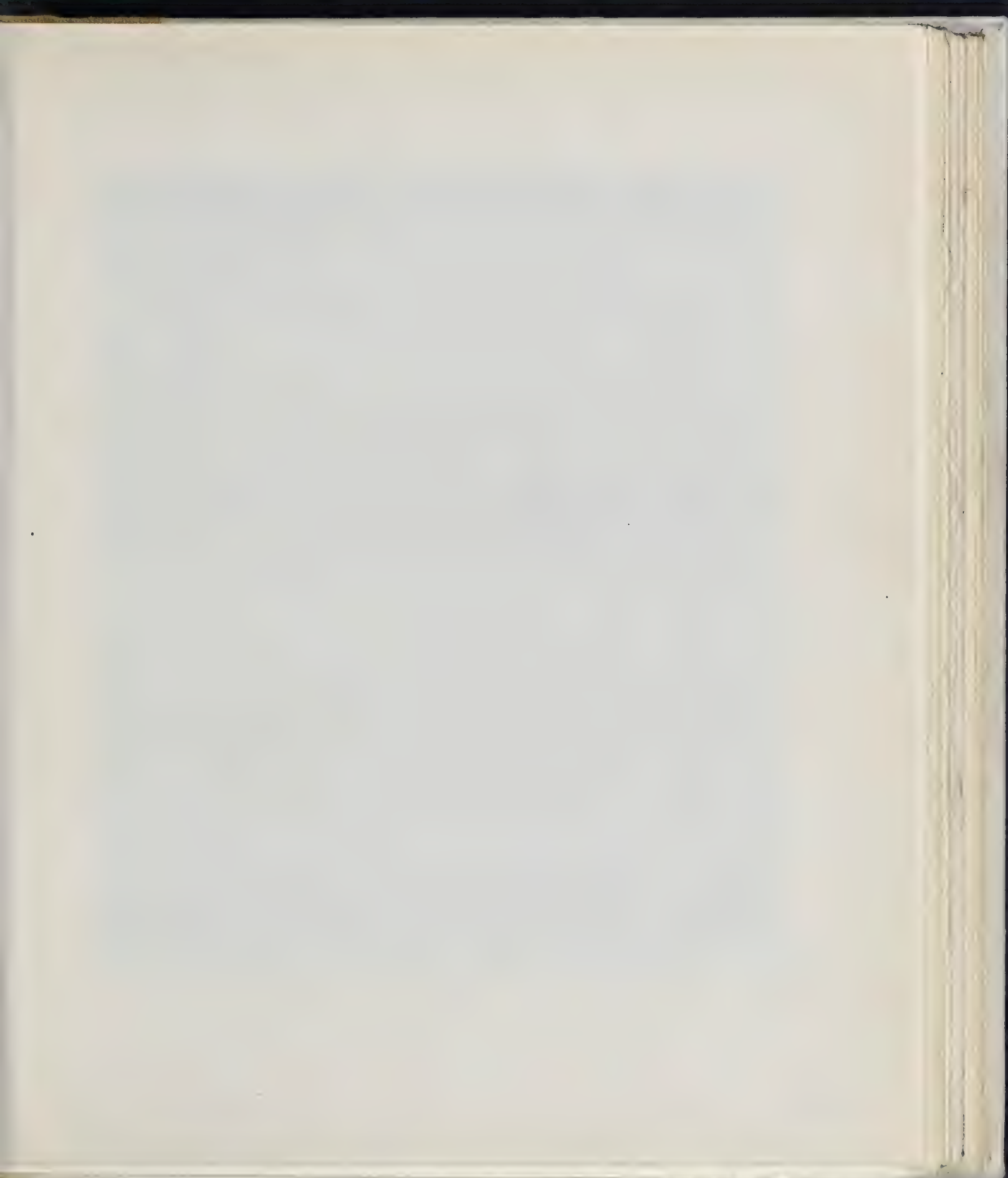
*8 feet 3 inches wide.*

These panels of tapestry, together with two other panels *en suite*, were exhibited by Queen Victoria at a Loan Collection held at Gore House, Kensington, in 1854, in the catalogue of which Collection it is recorded that they formerly hung round the interior of the Round Tower. This must have been previous to 1827, when extensive alterations were made by Sir Jeffrey Wyatville in the construction of the Tower.

In 1902 these three panels of tapestry were taken from the Prison Room of the Round Tower and placed in the narrow passage at the end of the Grand Corridor. In 1904 they were moved to their present position in the Corridor.

As a set of tapestries they are interesting, and very characteristic of their looms; they are woven in a woolly texture, with an intermingling of gold and silver thread. In their pristine state they must have been brilliant, even garish. The subject of the Seasons has been treated by illustrations of *genre* subjects, the figures curiously garbed in costumes that suggest the fashion of *circa* 1530-50, or almost a hundred years before the tapestries were produced. It is not, therefore, impossible that these panels were woven after pictures by the elder Frans, a 16th century painter whose figures were treated in a very similar manner to those upon the tapestry, and who, we know, made designs for tapestry. The border of the tapestry lapses into a later Rubens manner, with Cupids, heavy swags of flowers and grisaille medallions, sufficiently rich, and framing well the central composition. The grisaille subjects in the corners and in the middle of the borders are executed in white silk and silver thread; they are in frames of strapwork design. In the centre of the bottom border is a rectangular panel, also framed with strapwork; this contains an inscription, which is, however, undecipherable.

[See Illustration—Plate 25.]







ONE OF A SET OF PANELS OF ENGLISH (MORTLAKE) TAPESTRY.  
EARLY 17<sup>TH</sup> CENTURY.







## Windsor Collection.

### A Set of Six Panels of Tapestry.

*French (Gobelins) looming, middle of the 18th Century, probably the work of Jacques Neilson the elder, 1749—1788. One panel signed NEILSON and dated 1768.*

These panels of tapestry were formerly hung in the niches and on either side of the fireplace in the Room known as Charles II.'s public Dining-Room.

The medley of impossible architectural forms and the fanciful assortment of accessories appearing on these panels are very characteristic of the period of their production—the advent of the Rococo style of decoration. Claude Audran the younger is credited with having furnished the designs for the central figures, also suggesting the theme for the elaborate framing. We know that he designed cartoons representing the Elements, the Seasons and the Months, and emblematical figures of the latter appear in the centre of each panel, flanked by slender pedestals seen in perspective; above each of these is a baldachin, festooned with flowers, exotic birds, etc. At the base are architectural devices, drapery, and various emblems. The groundwork is of a yellow-brown colour. Outside all is a frame woven in shades of yellow to represent gold, having fleurs-de-lys in the corners.

It is a little difficult to determine the months these panels may be intended to represent, but after careful consideration the writer has ventured to name them as follows, starting with the signed panel on the left on arriving at the top of the Sovereign's staircase, facing the Grand Corridor:—

- (i.) A panel, 12 feet high by 9 feet 5½ inches wide, emblematical of AUGUST. This panel is signed NEILSON, G. 1768.
- (ii.) A panel, 11 feet 1½ inch high by 8 feet 7 inches wide, emblematical of DECEMBER.
- (iii.) A panel, 11 feet 1½ inch high by 8 feet 6½ inches wide, emblematical of MAY.
- (iv.) A panel, 11 feet 1½ inch high by 8 feet 4 inches wide, emblematical of AUGUST (a duplicate of Panel i.).
- (v.) A panel, 11 feet 1½ inch high by 8 feet 7 inches wide, emblematical of JUNE.
- (vi.) A panel, 12 feet high by 9 feet 5 inches wide, emblematical of APRIL.

“Audran, Claude, called ‘the third,’ to distinguish him from his grandfather and his uncle, was born at Lyons in 1658. He was the eldest son of Germain Audran, from whom he received instruction in art; he studied also under his uncles, Claude II. and Gérard. He was appointed cabinet painter to the King; and also held for twenty-nine years the sinecure office of Keeper of the Luxembourg Palace, where he died in 1734. He painted in oil and frescoes in several of the Royal residences of France. The ‘Twelve Months’ which he executed for tapestry for the King, were engraved by his brother Jean. Claude Audran was instructor to the celebrated painter Watteau.”—BRYAN'S *Dictionary of Painters and Engravers*.

## Windsor Collection.

### A Small Panel of Tapestry.

*French (Gobelins) looming, middle of the 18th Century.*

*2 feet 6½ inches high.*

*2 feet ½ inch wide.*

This panel of tapestry and the one next described were moved from Holyrood Castle to Windsor Castle in 1802.

It is a portrait panel, many of which were made. This example represents Frederick Prince of Wales, viewed three-quarter face turned to the right, his brown hair falling in natural brown ringlets about his shoulders. He is habited in a crimson velvet coat and waistcoat richly embroidered with gold, crossed by the ribbon of the Garter, the star of which Order is on his left breast; a lace ruffle about his neck. In carved wood frame surmounted by the Prince of Wales's feathers.

### A Small Panel of Tapestry.

*French (Gobelins) looming, middle of the 18th Century.*

*2 feet 6½ inches high.*

*2 feet 2¼ inches wide.*

Its history is the same as that of the panel just described.

Like the above panel, it is woven with a portrait; in this case that of King George the Third when young, viewed three-quarter face turned to the left, his hair drawn to a pigtail and powdered. He is habited in a crimson velvet coat embroidered with gold, white embroidered waistcoat and cloth-of-gold robe lined with ermine. Crossing his coat is the ribbon of the Garter, whilst the star of the same Order is upon his left breast. The background is blue, with an oval brown vignette, signed in the left-hand corner  
DANTHO.

## Windsor Collection.

### A Set of Seven Panels of Tapestry.

*French (Gobelins) loom. Made by Cozette and Audran in the Gobelins looms, between the years 1779 and 1785, after the original pictures by Jean François de Troy.*

The subject chosen for their enrichment is the story of Esther. As the panels are now arranged space would not permit of their being placed in strict chronological order, but they will be found so described here. Each panel has a frame-pattern border, woven in shades of yellow to represent gilding. At each corner of the frame are compositions of scroll-work; above, in the centre, an oval escutcheon containing the Royal arms of France; these are flanked with outstretched wings, and on the frame below is a shaped escutcheon that bears, in the Latin tongue, the translation of the episode represented in the panel.

The condition of the tapestries is fine, though the tenderer flesh tints in two of the panels have monochromatically faded. These particular tapestries are not unique, for many replicas of the series exist both in France and in England.

The story of Esther, as depicted on the tapestries, runs in the following sequence, according to the Latin inscriptions:—

1. FECIT EAM REGNARE, "HE MADE HER QUEEN."  
13 feet 9 inches high, 19 feet 11 inches wide.  
(Signed) AUDRAN, 1785.
2. SOLUS MARDUCHÆUS NON FLECTEBAT GENU, "MORDECAI ALONE REFUSED TO BOW THE KNEE."  
13 feet 9 inches high, 17 feet 7 inches wide.  
(Signed) COZETTE, 1784.
3. CIRCUMDATA EST GLORIA SUA, "(ESTHER) ARRAYED HERSELF IN ROYAL APPAREL."  
13 feet 9 inches high, 12 feet 8 inches wide.
4. REX ILLUM VOLUIT HONORARE, "THE MAN WHOM THE KING DELIGHTS TO HONOUR."  
13 feet 9 inches high, 24 feet 4 inches wide.  
(Signed) COZETTE.
5. DONA MIHI ANIMAM PRO QUA ROGO, "GRANT UNTO ME MY LIFE, FOR WHICH I ASK."  
13 feet 9 inches high, 15 feet 11 inches wide.  
(Signed) COZETTE, 1783.
6. ESTHER PRO POPULI SUI VITA PRECATUR, "ESTHER SUPPLICATES FOR THE LIFE OF HER PEOPLE."  
13 feet 9 inches high, 17 feet 11 inches wide.  
(Signed) COZETTE, 1781.
7. ETIAM REGNARE VULT OPPRIMERE, "SHALL THE QUEEN BE INSULTED IN MY PRESENCE?"  
13 feet 9 inches high, 15 feet 6 inches wide.  
(Signed) AUDRAN, 1773 (?).



## Windsor Collection.

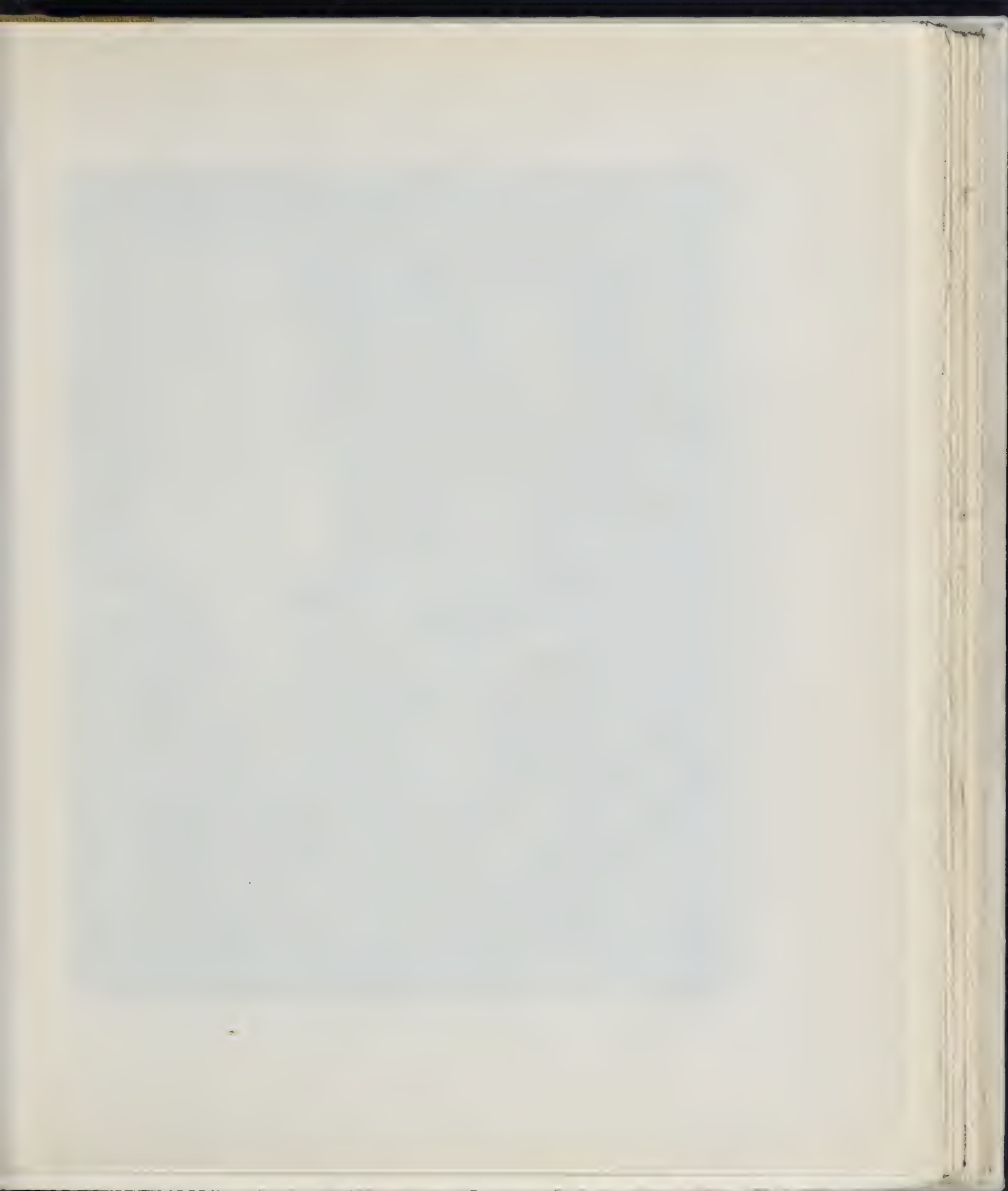
"Jean François de Troy, the son of François de Troy, was born in Paris in 1679. After receiving the instruction of his father until he had made considerable progress in art, he competed, without success, for the Prix de Rome, and his father sent him to Italy at his own cost. His stay was prolonged by the Marquis de Villacerf, who procured him a Royal pension for four years. He reluctantly returned to France, by his father's desire, in 1708, and soon afterwards was made a member of the Academy. He was employed by Louis XIV., for whom he painted a series of cartoons for tapestry, representing the history of Esther; and several large allegorical subjects for the Hôtel de Ville. He also carried out some decorative work for the hotels of Samuel Bernard and M. de la Lire, and for the Seignorial Chapel at Passy. In 1719 he became a Professor, and in 1727 took part in the competition ordered by the King between the Academicians, sharing a prize with Le Moine. In 1738 the King appointed him Director of the French Academy at Rome, where he completed a second set of tapestry cartoons, consisting of seven scenes from the 'History of Jason.' These were exhibited at the Apollo Gallery of the Louvre in 1748. Some fancied grievance against the Court caused de Troy to resign his Roman appointment in favour of Natoire, and he was on the eve of returning to France when he died suddenly at Rome in 1752."--BRYAN'S *Dictionary of Painters and Engravers*.

### A Set of Six Panels of Tapestry.

*French (Gobelins) looming. Made by Cozette and Audran in the Gobelins looms, between the years 1776 and 1779, after the original pictures by Jean François de Troy.*

The size quoted for each panel in some cases may be a little misleading, for some have been cut or turned under in order to fit into the given space on the walls of the Grand Reception Room, where they have hung since the Wyatville restoration in the second quarter of the 19th century.

Except for the difference of subject, details of the frame-border, and the French inscriptions, this fine series of tapestries closely resembles those just described. The story of Jason and the Golden Fleece, however, is even better known, and has been many times repeated, the *Mobilier National* of Paris possessing no less than eight suites, each of six to seven panels. The frame-pattern borders differ a little from those around the "Esther" suite, resembling rather a form of egg-and-tongue moulding with scroll-shaped shields containing fleur-de-lys at the corners, winged shields above, and a cartouche below, bearing in French the description of each subject. The fleur-de-lys on the corner of these frames caused, in 1794, the National Convention of the Revolution to condemn this, the Jason series, to certain alterations, the removal of the









THE OP. A SERIES OF PANEIC OF TAIFSTRY  
 JASON AND THE ARGONAUTS. 18TH AFTER J. M. FRANÇOIS DE THOY  
 FRENCH (COBELINS), 2ND HALF 18TH CENTURY



## Windsor Collection.

fleur-de-lys, etc., but as this particular set at Windsor was in England before that date it happily escaped mutilation.\*

The panels, placed in the sequence in which they now hang, may be described by the French quotations beneath each, which are as follows :—

- I. JASON INFIDELE A MEDEE EPOUSE CREUSE FILLE DU ROI DE CORINTHE.

17 feet 2 inches wide.  
13 feet 11 inches high.

DETROY, F. A ROME, 1745 (on front of bottom step).

2. LES SOLDATS NÉS DES DENTS DU SERPENT TOURNENT LEURS ARMES CONTR'EUX MEMES.

17 feet 5 inches wide.  
13 feet 11 inches high.

DETROY A ROME (1744).

3. MEDÉE POIGNARDE LES DEUX FILS QUELLE AVOIT EUS DE JASON, EMBRÂSE CORINTHE,  
ET SE RETIRE A ATHENES.

15 feet wide.  
13 feet 11 inches high.

DETROY A ROME, 1746.  
(Signed) COZETTE, 1776.

4. JASON ENGAGE SA FOI À MÉDÉE QUI LUI PROMÉT LES SECOURS DE SON ART.

14 feet 3 inches wide.  
13 feet 11 inches high.

(Signed) COZETTE.

5. CREUSE EST CONSUMÉE PAR LE FEU DE LA ROBE FATALE DONT MÉDÉE LUI A FAIT  
PRESENT.

17 feet  $2\frac{1}{2}$  inches wide.  
13 feet 11 inches high.

(Signed) AUDRAN.

6. JASON ASSOUPIT LE DRAGON, ENLÈVE LA TOISON D'OR ET PART AVEC MÉDÉE.

17 feet 1 inch wide.  
13 feet 11 inches high.

(Signed) COZETTE, 1779.

[See *Illustration*—Plate 26.

\* Not necessarily. Many things did change mutation after the shock. The human plot with Jones was a major one. It would now at Lunderda.

[illegible]



## Windsor Collection.

### Two Panels of Tapestry.

*French (Aubusson) looming, first half of the 19th Century.*

10 feet  $1\frac{3}{4}$  inch high.  
14 feet 2 inches wide.

In "The Life of H.R.H. the Prince Consort," by Theodore Martin, vol. i., page 178, the following passage occurs in an extract from Her Majesty's Journal, dated Tuesday, Sept. 5th, 1843 :—

"Before we went to our rooms King Louis Philippe took us downstairs, where he gave us two splendid pieces of Gobelins\* which had been thirty years in hand."

The size of this pair of tapestry panels given is somewhat misleading, as their original dimensions had to be altered in order that they could be placed in the desired position in the Oak Dining Room at Windsor Castle. The portions cut from the borders now decorate the staircase of the Winchester Tower. Finely woven in brilliant colours is represented the subject of Atalanta and Meleager hunting the Calydonian Boar.

### A Panel of Tapestry.

*English (Royal Windsor) looming, circa 1875-84.*

8 feet 6 inches high.  
5 feet 2 inches wide.

The centre decoration of the panel represents a distant view of Windsor Castle, with trees and swans in the foreground; the border is of conventional leafage, with cockle-shell ornaments at the corners.

### The Companion Panel.

Representing a view of Buckingham Palace, in similar border.

### The Companion Panel.

Representing a view of Balmoral Castle, in similar border.

### The Companion Panel.

Representing a view of Osborne House, in similar border.

\* Her Majesty was misinformed when she spoke of the tapestry as Gobelins.



French Furniture of the  
Period of Louis XIV.



# FRENCH FURNITURE OF THE PERIOD OF LOUIS XIV.

(1643—1715)

ALL the furniture with Boulle-like decoration has been placed under this heading ; as, if not actually produced during the reign of the "Roi Soleil," it at all events shows the influence of his taste. The writer has endeavoured to differentiate the true Boulle marqueterie, *i.e.*, the work direct from the hands of André Charles Boulle, from the marqueterie contemporary with the great *ébéniste*, and that produced during the various revivals in the reign of Louis XVI. In England also there were many imitations of his work. It must not be supposed that it is to Boulle alone that we owe the introduction of marqueterie in metal, for the furniture makers Vordt, Jean Macé, Jacques Comer and Oppenord, all enjoying the patronage of Louis XIV., practised this kind of marqueterie ; indeed one Pierre Golle actually collaborated with Boulle in a few of his more important undertakings. So it may possibly be somewhat unfair that Boulle should have all the credit and the other ebonists none, but it is the old story—the survival of the fittest, for the name Boulle remains to-day almost a household word, whilst his contemporaries rest in quiet oblivion.

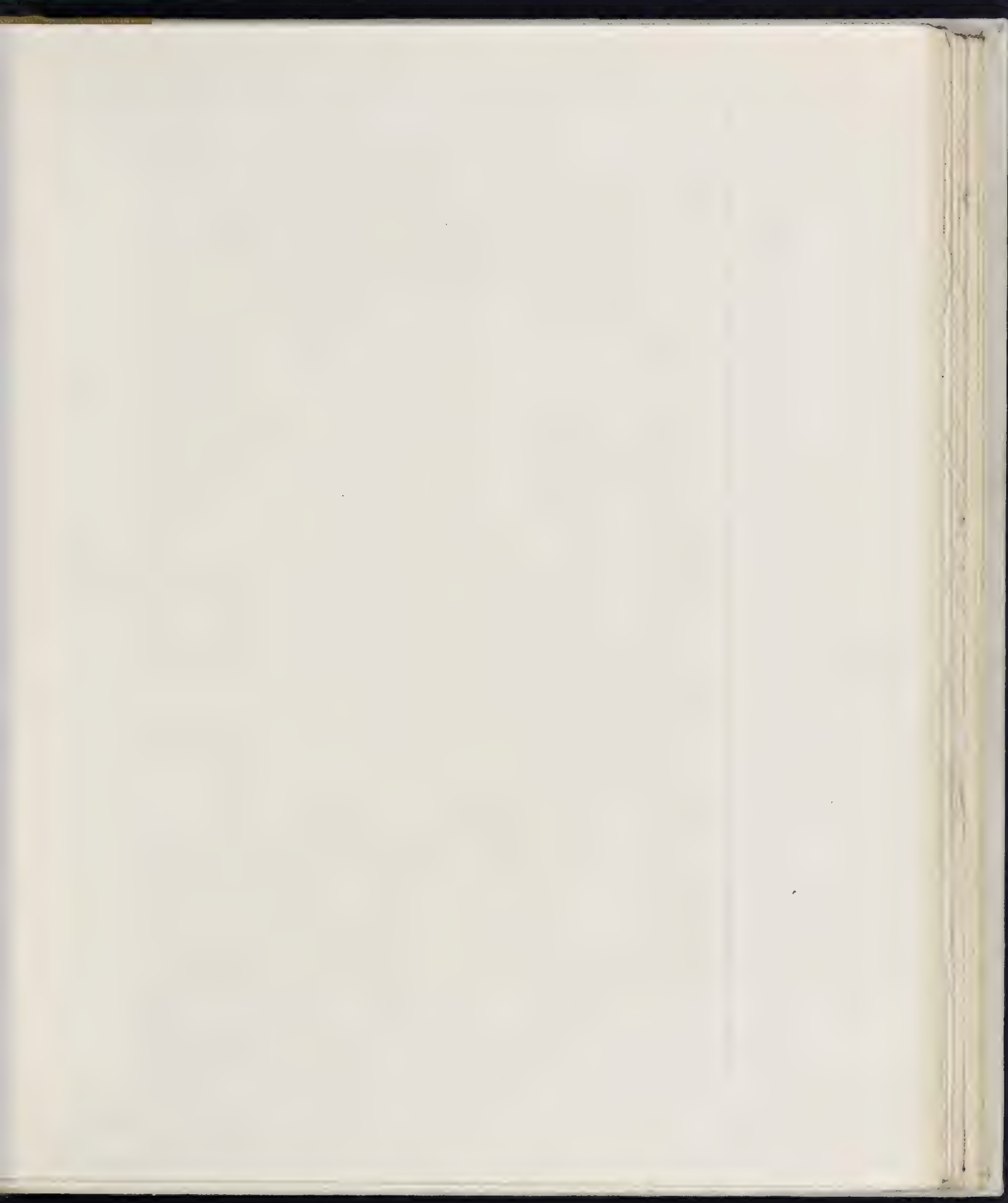
Born in 1642, André Charles Boulle came of a Swiss (Neufchatel) family. He was a son of Jacques Boulle, a furniture maker, and grandson of Pierre Boulle, who in 1619 held the post of *Ebéniste du Roi*. Though desirous of being a painter, he by the express wish of his father remained in the family business of furniture making, with such success that in 1672 Louis XIV. allotted to him workshops and apartments in the Louvre, a practice instituted by Henri IV. for privileged workers. Not until 1688, however, did he leave his house in the Faubourg Saint Germain to live at his apartments in the Louvre. Recklessly extravagant in his habits, Boulle's first serious misfortune commenced in 1720,

## Windsor Collection.

when his workshop and private possessions were destroyed in a disastrous fire. From 1688 to his death in February, 1732, he enjoyed, if not affluence, the appreciation and sympathy of the King of France, of the Elector of Cologne, and of the French nobility. He left four sons, one of whom carried on his father's traditions and worked as an *ébéniste* under the name of Charles André de Sèvres.

It will be found that throughout the catalogue of the Boulle furniture, constant reference is made to marqueterie in the "first" and "second part." This is a technical term, and an explanation is necessary; one only to be attained by a scrutinising inspection of the metal and tortoiseshell inlay. It will be found that the more important examples of Boulle furniture are enriched with a marqueterie of engraved brass or pewter inlaid on a tortoiseshell field, either plain or coloured. This marqueterie is known in France as the *première partie*, in England as the "first part" or "male" Boulle. To produce this effect the tortoiseshell ground into which the various designs in metal are inlaid has to be cut out with a fret saw, in order that the design may exactly correspond with the aperture in the tortoiseshell and fit into it flush when put together and polished. The reader will notice that there are two distinct materials involved here, *i.e.*, that of the design cut from the tortoiseshell veneer ground, and the other the metal ground left from the design cut for use in the "first part." Inlay these together and polish them, and the same effect is produced, but in different order to the marqueterie of the "first part," inasmuch as the design is inlaid in tortoiseshell upon a brass or pewter field. This employs the material that otherwise would be wasted, and makes an excellent pendant to a piece of marqueterie in the "first part." This second form of inlay is known in France as *contre-partie*, and in England as the "second part" or "female" Boulle.

So much space has been given to a description of Boulle's productions that no mention can be made of other styles; the finely carved wood consoles, the splendid tapestry and furniture, and the kingly productions of Coysevox and others are passed over without comment. There are no examples of these at present existing at Windsor Castle, and Boulle work in various forms is the sole representative of the fashions prevalent in the reign of Louis XIV.

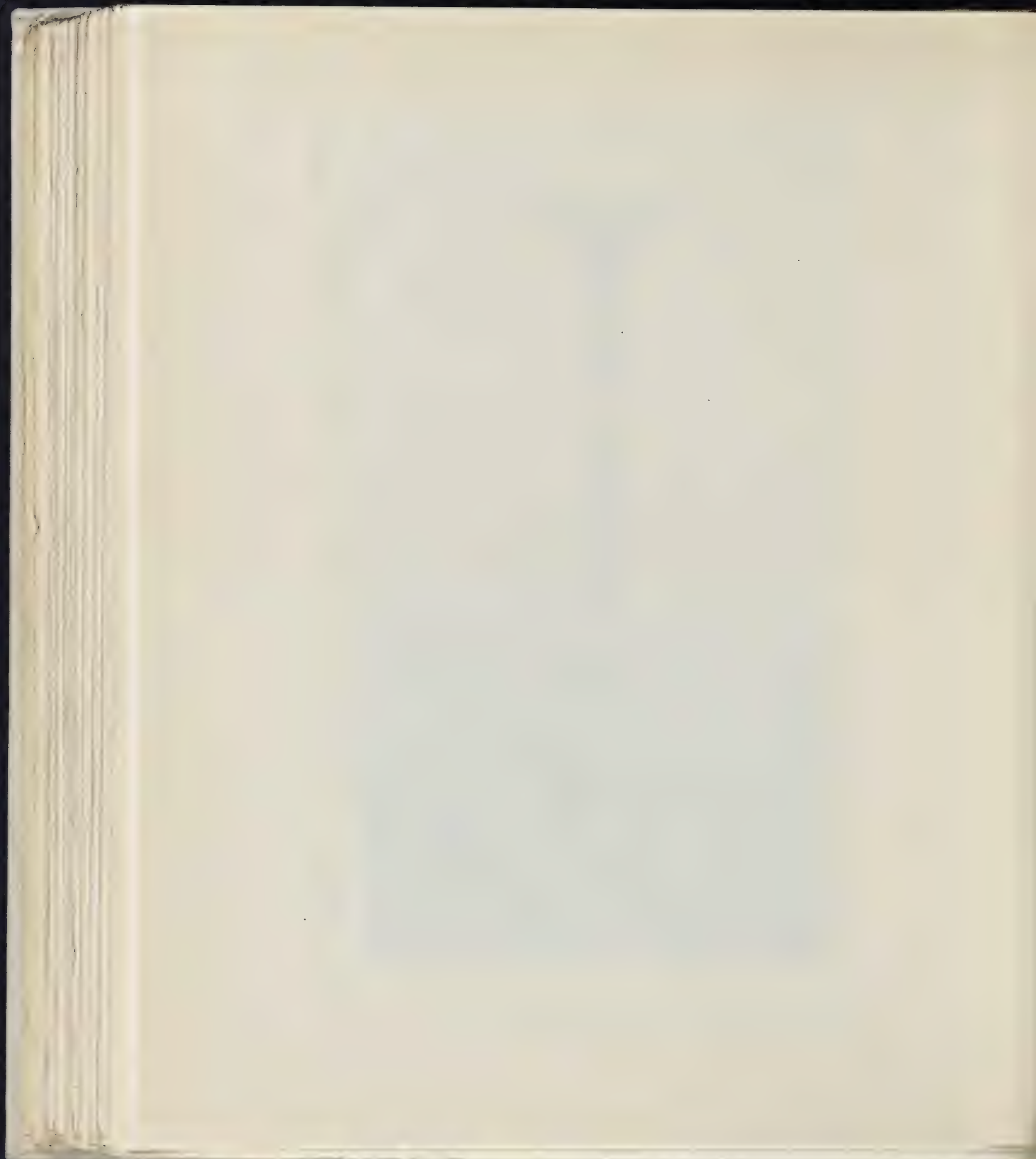






A GUERIDON  
FRENCH PARIS WORKMANSHIP-LATE 17<sup>TH</sup> CENTURY





## Windsor Collection.

### A Guéridon.

*French workmanship, third quarter of the 17th Century; style and period of Louis XIV.  
(1643—1715).*

*4 feet 7½ inches high.*

This guéridon, or flower stand, with its companion, were exhibited by Queen Victoria in 1854 at a Loan Collection held at Gore House, Kensington.

This guéridon has been in the Zuccarelli Room since 1868. In 1903 it was moved into the Vandyke Room.

This fine piece of Boulle work, from its originality of design, is interesting as showing the earlier manner of Charles André Boulle, and the transition from the marqueterie of coloured woods to that of various metals. Unhappily, like most of the Boulle work in the Royal Collection, it has been often and ill-advisedly restored; indeed certain additions have been made in its general form that make it almost impossible to determine its original construction.

It takes the form of a column supporting an inverted pyramidal form, upon which rests the top plateau; the base is of triangular section, resting upon three legs of spiral outline. Down the centre runs a core of iron, upon which fit the various portions; these are made of mahogany. As in nearly all the earlier works of Boulle, various materials are lavishly used in the marqueterie decoration; in this example transparent horn, showing a painted blue ground beneath, is the principal medium, also tortoiseshell, ebony and pewter. The central column is inlaid in bands, which, together with the ormolu capital, give it the appearance of a fluted column of the Corinthian order; the lower portion is inlaid with conventional flowers. The circular plateau at the top appears to be of rather later date, and is inlaid with various ornaments in engraved brass and pewter upon a tortoiseshell ground. The whole is mounted with ormolu, cast and chased with female masks, shellwork and characteristic mouldings of classic origin.

[See Illustration—Plate 27.]

### The Companion.

## Windsor Collection.

### A Commode.

*French (Paris) workmanship, last years of the 17th Century; style and period of Louis XIV. (1643—1715).*

*3 feet 11 $\frac{1}{4}$  inches wide.*

*2 feet 3 inches deep.*

*2 feet 8 $\frac{1}{2}$  inches high.*

It was purchased by Lord Ravensworth for His Majesty King George IV. in 1830, placed in the Queen's Closet of the Castle in 1863, and in 1869 removed to the store. In 1902 it was placed in its present position in the Corridor Vestibule.

This commode, fine as it is, represents the common type of Berainese Boulle work, which at the time of its production was so popular that large quantities of the particular style were produced, rendering it even to-day almost common. This example, decorated in the "second part," has a foundation of deal, and contains four drawers, each of which have slightly rounded fronts; the corners are also rounded and fluted. Nearly the whole of the exposed surface, including the top, is overlaid with brass, engraved and inlaid with strapwork panels, figures from the Italian pantomime, exotic birds, etc. The borders of the various parts are veneered with ebony and brass, the rounded corners with ebony and flutes of brass. The handles and lock escutcheons of the drawers are of ormolu, cast and chased, the former with cornucopiæ, the latter with aureated masks. There are also mounts of ormolu upon the feet, and small mouldings of the same applied round the drawers.



## Windsor Collection.

### A Mirror.

*French (Paris) workmanship, last years of the 17th Century; style and period of Louis XIV. (1643—1715).*

*9 feet 11 inches high.  
3 feet 7 inches wide.*

In the early part of the 19th century this mirror was in one of the rooms of St. James's Palace.

Coming, perhaps, more closely under the category of Boulle work than any particular type of furniture, this important example of late Louis XIV. decoration shows some really remarkable variations. In place of the marqueterie of ebony, brass, and tortoiseshell usually associated with the decoration of Boulle, the work is cunningly represented in what might almost be termed *verre églomisé*, that is, panels of glass gilt and painted from the back. Like the commode just described, the designs of Berain have been chosen for its enrichments, though in a somewhat earlier form—strapwork, almost borrowed from the style of Henri II., enclosed canopies, beneath which are medallion heads, vases of flowers, etc., figures of caryatids, and masks, are executed in gold upon a black field. In form the frame is upright and rectangular, with a pediment of broken scroll outline, also enclosing a panel of looking-glass. All the panels of *verre églomisé* that form the frame are set in mouldings of brass, originally gilt, arranged in architectural forms. At the corners are mounts of ormolu, well cast, and chased with acanthus leafage and rosettes. Above all is a finial formed as an aureated female mask. The frame is built upon a foundation of deal.

## Windsor Collection.

### A Cabinet.

*Comprehensively of French workmanship, late 17th or early 18th Century; style of Louis XIV. (1643—1715), but re-made in England by Messrs. Morel and Seddon in the second quarter of the 19th Century.*

3 feet wide.

1 foot  $5\frac{1}{2}$  inches deep.

3 feet  $4\frac{1}{4}$  inches high.

This cabinet and its companion were in the King's Audience Room till 1866; they were removed in 1901 to their present position in the Corridor.

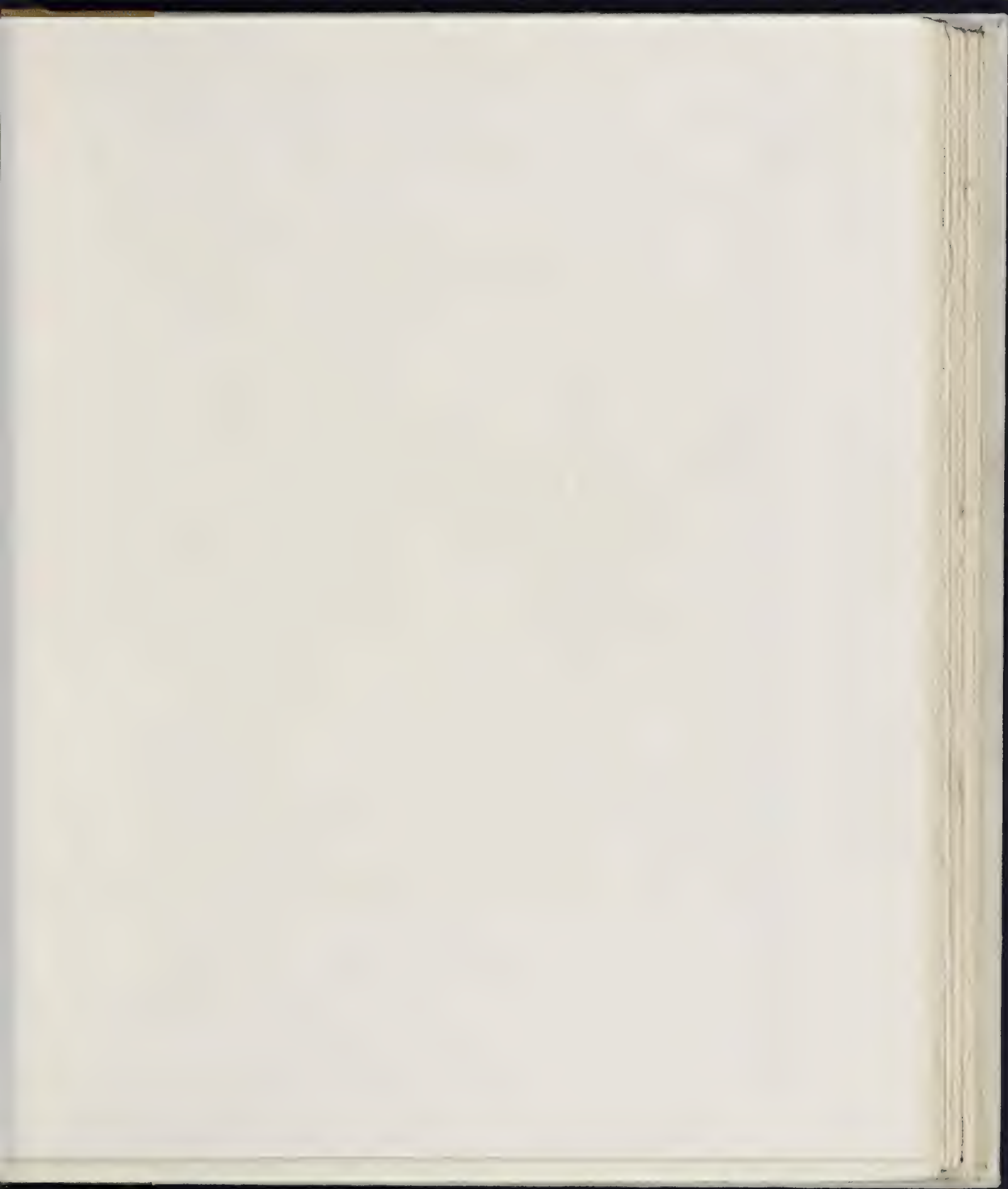
The cabinet is rectangular, now constructed upon a foundation of oak, the whole veneered with tortoiseshell, brass, and pewter, the centre door panel being in the "first part," the sides and smaller front panels in the "second part." The decoration is Boulle-like in general character, and especially in form, the centre door panel apparently overlapping another panel, a device so often used by Boulle in his later works. The centre door is veneered with tortoiseshell, inlaid with scrolls in engraved pewter, and further enriched with an appliqué of ormolu, cast and chased with figures representing the flaying of Marsyas before Apollo. This composition rests upon a shallow plinth. Various forms of scroll-work are upon the sides of the cabinet; classic moulding in ormolu, cast and chased, follow the various rectangular outlines of the panels. The cabinet stands upon four inverted-cone-shaped feet of ormolu, spirally twisted. The whole is surmounted by a slab of white marble.

The ebonised plinth, with the gilt metal moulding upon which the plinth now rests, was an English 19th century addition.

### The Companion Cabinet.

*Comprehensively of French workmanship, late 17th or early 18th Century; style of Louis XIV. (1643—1715), but re-made in England by Messrs. Morel and Seddon in the second quarter of the 19th Century.*

It is alike in all details, save that the appliqué of ormolu on the panels represents Daphne flying from the pursuing Apollo.





A CABINET OR ARMOIRE.  
FRENCH (PARIS) WORKMANSHIP LAST YEARS OF THE 17<sup>TH</sup> CENTURY









## Windsor Collection.

### A Cabinet or Armoire.

*French (Paris) workmanship, last years of the 17th Century; style and period of Louis XIV. (1643—1715).*

5 feet 9½ inches wide.  
1 foot 4¼ inches deep.  
5 feet 2 inches high.

Since 1866 this cabinet and its companion have been in their present position in the Corridor.

In the writer's opinion, this and its companion cabinet are the finest examples of Boulle-work in the whole of the Royal Collection. In these cabinets can be traced the direct hand of Charles André Boulle. They have also the advantage of having suffered but little from restoration, all the ormolu mounts, perhaps with the exception of those applied to the sides, retaining their original gilding.

Like most Boulle cabinets of this particular period it is shallow and rectangular, the front formed into three doors, with larger ones on either side and a narrow one in the centre; this projects somewhat, giving the appearance of a wide central stile to the face of the cabinet. It is constructed of oak, veneered with a marqueterie of ebony, tortoiseshell and brass in the "first part," the ornamentation being displayed in the following manner: The two outer folding doors would, if they met in the centre, form one general design, that of an altar-like form, above which fly figures of cherubs. The auxiliary decorations are formed of compositions of scroll-work, suspended marine, hunting and war trophies, and in compartments behind the flying cherubs arrangements of brass and tortoiseshell marqueterie. Nearly all the trophy work, the moulding, etc., are in ormolu, cast and finely though broadly chased. The panels are slightly sunk. The central door is raised, and, as already stated, gives the effect of a broad stile dividing the composition of the two outside doors. It is decorated in the following manner: Resting upon an altar plinth, which in turn contains a panel of pewter inlaid with laurel, in the "second part," is the figure of Ceres. Above her head is suspended a wreath in brass and pewter inlay, whilst above again are swags of foliage. Heavy mounts of ormolu, taking the form of grotesque masks and classic mouldings, enclose the composition, which seems to suggest Charles Le Brun as a possible designer. A heavy egg-and-tongue moulding runs around the top of the cabinet; it rests upon six feet. The whole is surmounted by a slab of veined white marble.

[See Illustration—Plate 30.]

## Windsor Collection.

### The Companion Cabinet or Armoire.

*French (Paris) workmanship, last years of the 17th Century; style and period of Louis XIV. (1643—1715).*

In every respect this is the companion cabinet to the one already described; the marqueterie is reversed, in the "second part," brass being inlaid with tortoiseshell; and in the centre, in the place of the figure of Ceres, is that of Flora.

### A Writing-Table.

*French (Paris) workmanship, last years of the 17th Century; style and period of Louis XIV. (1643—1715).*

*6 feet 6 inches wide.*

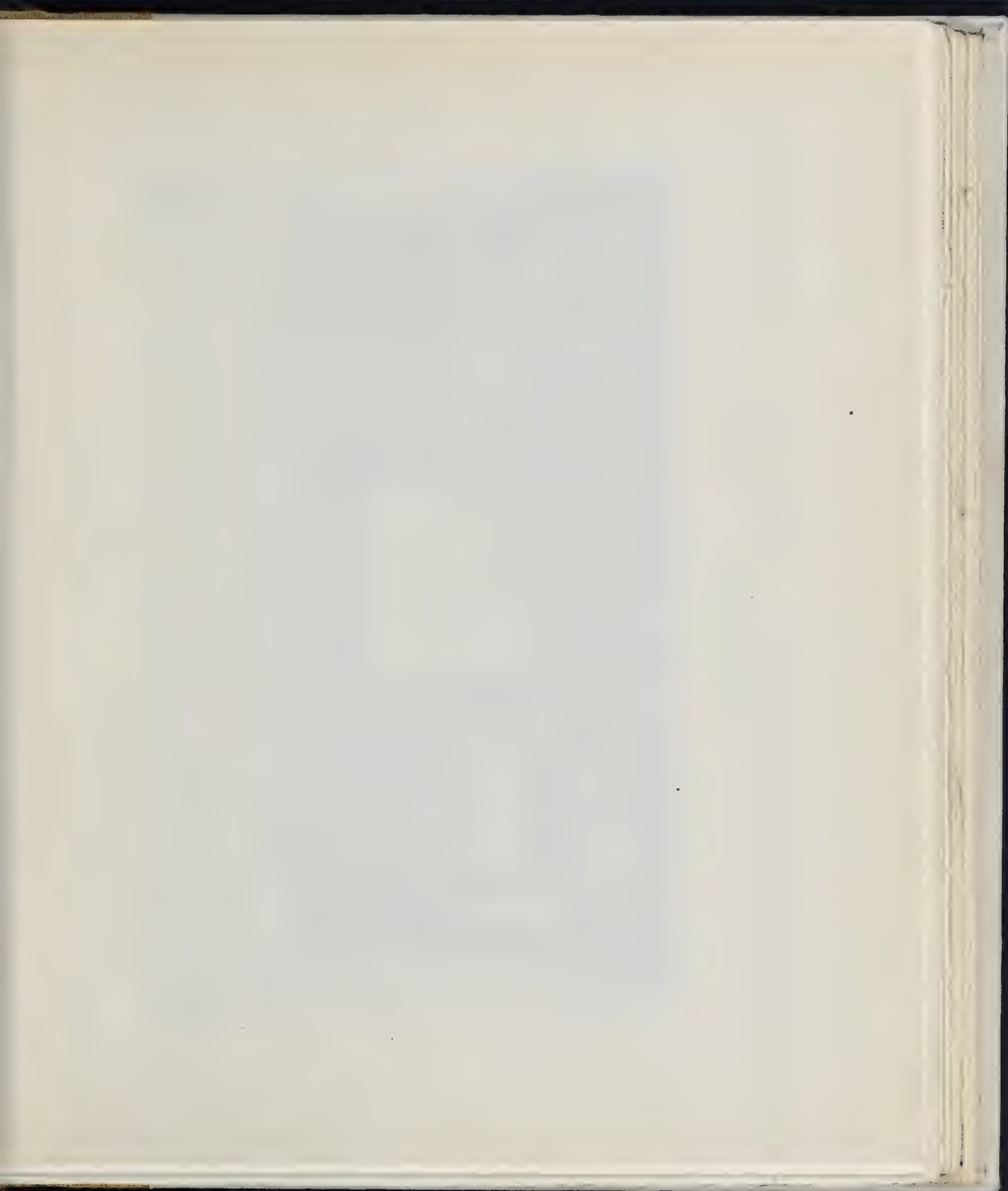
*3 feet 6 inches deep.*

*2 feet 9½ inches high.*

In the first quarter of the 19th century this writing-table was in the Queen's Closet at Kensington Palace; in 1830 it was removed to Windsor Castle. It remained in the Green Drawing-Room from 1866 until 1901, when it was cleaned, repaired, and moved to its present position in the Corridor Vestibule.

This beautiful writing-table, a splendid example of Berainian Boulle-work, must from its simple lines and general quality of inlay be of French make, opposed to the German inlay work in the Boulle manner, a discrimination oftentimes difficult to make. The table is of the shape that has been handed down from the time of Louis XIII., with pedestals containing three drawers at either end, each resting on four baluster feet of square-shaped section, connected by elaborated stretchers beneath. The top fits on these pedestal ends, leaving a knee-space between, also room for a single large drawer. The framework of the table is constructed of deal, in places strengthened with oak; the drawers are of cedar. The whole of the exterior, with the exception of the centre of the top, is veneered with a marqueterie of red tortoiseshell and brass, the design chosen for its enrichment being dainty little baskets of flowers, griffins, exotic birds, canopies and scroll-work, all of a semi-Chinese nature, executed and engraved from the later designs of Berain. The decoration may be considered a trifle too broken in the general scheme for so large a piece of furniture, but breadth is lent to its whole appearance by the flat moulding and flutes in plain brass that are applied to various parts. The legs, which are placed on an obtuse angle to the corners, are veneered with ebony, as are also certain details of other parts of the table. Ormolu work of any description is noticeable by its absence. The centre of the top has quite recently been covered with green leather, with a tooled gilt border.

[See Illustration—Plate 28.]



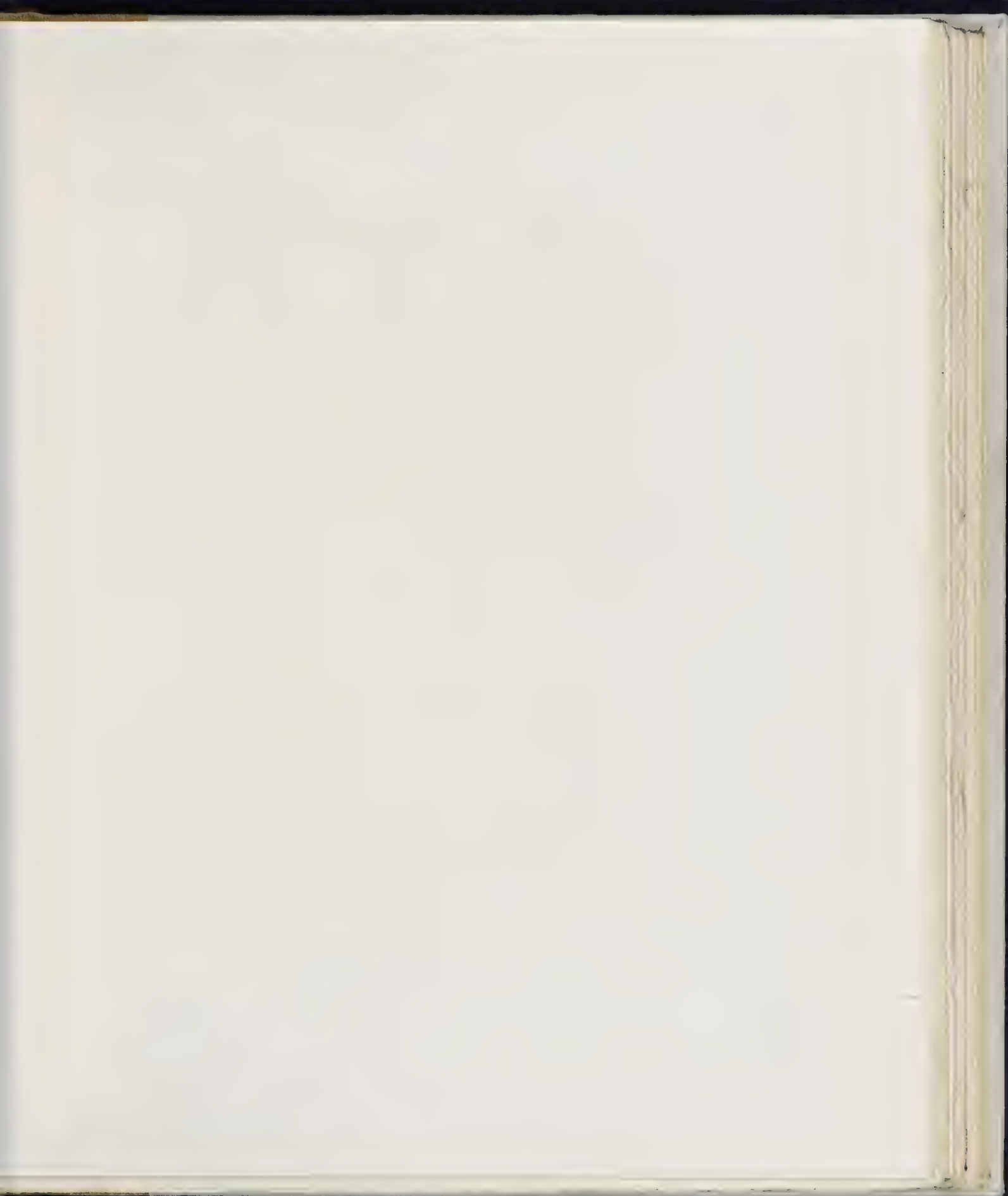






A WHITE, No. 1, APPL. 1.  
FRENCH JARIS, W. E. K. A. S. H. I. P. C. A. T. E. 1700. F. 1700.







AN ARMOIRE

FRENCH WORKMANSHIP LATTER PART OF THE 17TH CENTURY







## Windsor Collection.

### An Armoire.

*French workmanship, last years of the 17th Century; style and period of Louis XIV.*  
(1643—1715).

8 feet  $7\frac{1}{2}$  inches high.  
5 feet 6 inches wide.  
2 feet 1 inch deep.

Since 1866 this armoire has been in its present position in the Corridor.

This most splendid example of Boulle work, produced under the direct influence of André Charles, is perhaps the finest cabinet of its kind in existence. Its magnificent proportions, its correct balance of decoration, all point to the hand of the master who produced it. The celebrated armoire in the Hamilton Palace collection could not favourably compare with this, nor indeed, can any others we are acquainted with. It was purchased for the Royal Collection by Sir Charles Long in Dec. 1825, cleaned by Mr. Morel, and sent to Windsor Castle in 1828. By great good fortune it escaped the complete "restoration" to which most of the furniture was subjected, and so to-day remains one of the most precious possessions of the vast storehouse of Windsor. It is rectangular in form, the whole of the front being utilised by the large folding doors. The pediment is architectural, with a roof-shaped top; the base spreads a little, with two arch-shaped openings, the extremities of which form the supports; the whole rests upon seven feet of hemispherical form. The armoire is constructed of oak, with its various borders, its architrave, and its base veneered with ebony inlaid with simple lines in brass. The sides and the doors are each enriched with three sunk rectangular panels, a central large panel with smaller ones above and below; these are of tortoiseshell inlaid in the first part with elaborate scroll and tendril work in engraved brass. A duplicated formal shell ornament also runs down the central stile of the doors.

It is, however, to the mounts of ormolu, cast and chased, that this cabinet owes most; though large in their general design they are very finely chiselled and most suitably applied. In the centre of each door is an oval plaque chased with figure subjects representing alternately the "Rape of the Sabines" and the "Flight of Paris and Helen." These plaques are framed with formal laurel leaves. In the centre of the smaller panels above are masks, and on the panels below pateræ; on either side of the cabinet are applied emblematical figures of Spring and Summer. The hinges are very fine, rectangular and massive, with a rosette in the centre of each, and a splaying group of leafage springing out of one side. The pediment above has also mouldings and beadings of ormolu; these are repeated around the rectangular panels of the doors. The key escutcheons are of shield-like form. There are lions' masks around the base.

[See Illustration—Plate 29.]

## Windsor Collection.

### An Armoire.

*French (Paris) workmanship, last years of the 17th Century; style and period of Louis XIV. (1643—1715).*

8 feet 8 inches high.

5 feet 6 inches wide.

2 feet 1 inch deep.

This cabinet has stood since 1866 in the same position in the corridor. Little choice as to quality exists between this magnificent armoire and that just described; it is Boulle work at its very best. Perhaps this example may possess greater variety of enrichment, for pewter as well as brass is utilised in the marqueterie, and tortoiseshell, both stained blue and in the natural colour, forms part of its general groundwork. It was bought for the Royal Collection in Jan. 1828 at a sale of effects held by an auctioneer, Mr. Phillips; was restored by Mr. Morel, and in October of the same year sent to Windsor Castle. In Mr. Phillips' catalogue it was stated that this armoire was purchased early in the 19th century at a sale of the surplus furniture of the Garde Meuble in Paris. That it was once French Crown property is seen by the small crowned c that is stamped on some of the hinges. In the past some controversy has arisen as to the true significance of this stamp, it being thought to be the accepted sign of the celebrated Caffieri, but inasmuch as the bronzes upon this piece of furniture were produced before Caffieri had commenced to work, there seems conclusive evidence that the crowned c signified "*couronne*," identifying a piece of furniture or object as Crown property.

This armoire, like the one already described, is built upon a foundation of oak, rectangular in form, with large folding doors in front; the whole is veneered with ebony inlaid with lines in brass. As decoration the three panels upon the doors and on the side of the armoire are placed as in the other armoire, a central large panel and smaller ones above and below. These are of tortoiseshell inlaid, in the "first part," with suspended trophies, interlaced scroll-work, etc., in engraved brass. In the centre of each is a bracket form, worked out in mouldings of ormolu, containing a small plaque of stained blue tortoiseshell; these support reliefs, cast and chased with compositions of figures representing Apollo and Daphne, and the flaying of Marsyas before Apollo. These subjects are after Coysevox. On the sides of the armoire are applied castings with allegorical figures of Autumn and Winter. The smaller panels above and below, beyond the brass inlay, have enrichments of pewter; the hinges and other mounts are almost identical with those on the cabinet just described. The cabinet has a new interior lining of mahogany.

## Windsor Collection.

### An Armoire.

*French workmanship, first years of the 18th Century; style and period of Louis XIV.  
(1643—1715).*

10 feet 5 inches high.

6 feet 6 inches wide.

4 feet 1½ inch deep.

This armoire has been in its present position in the Corridor since 1893. In that year it was taken from the lower store of the Castle and repaired.

Though more attractive in form than the two massive rectangular armoires of rather earlier date, already described, this example lacks that which in them is so attractive—the fact that they are in their original condition, whereas in this piece, though no doubt in general appearance much the same as when made, the present ormolu enrichments are added somewhat indiscriminately. This armoire was purchased for the Royal Collection in July, 1825, at a sale of effects held by an auctioneer, Mr. Squibb; it was sent to the stores in the “Carlton House Riding House,” and was not brought to Windsor Castle until 1828. The front is composed of two large folding doors, the corners are returned; the top architrave is broken in form, and the base splays out. It is on a foundation of oak, veneered chiefly with ebony, but the border and the lower panels of the folding doors are veneered with tortoiseshell, and in the front partly inlaid with scrolls and Berainesque canopies in engraved brass. The upper panels of the folding doors are now glazed, but it is impossible to say if they were so originally. Down the lintel of the folding doors and down the corners run a series of flutes; these are overlaid with brass. The ormolu mounts, cast and chased, that are applied take the form of masks of Hercules, crossed clubs, and corner mounts of shell design. At the top, in the centre, in chased ormolu, is a group of musical instruments.



## Windsor Collection.

### A Writing-Table.

*French workmanship, made in England; style of Louis XIII. Signed and dated,  
LE GAIGNEUR, 1702, 19, QUEEN STREET, LONDON ROAD.*

*5 feet 1 inch wide.  
3 feet 1 inch deep.  
2 feet  $5\frac{1}{2}$  inches high.*

In 1863 this table and its companion were moved from Hampton Court to Windsor Castle, and placed in the Zuccarelli Room. In 1868 they were sent to the stores to be repaired, and were badly restored, the drawers being partially re-made, the marqueterie polished, and the mounts gilt and lacquered beyond all limits of good taste. They were put back into the Zuccarelli Room, and remained there until 1902, when they were put in the position they now occupy in the Vandyke Room.

This table, directly copied from one of the earliest models of the ebonist Charles André Boulle, is interesting from the fact of its having been made in England, and dated 1702. Le Gaigneur, the maker, was without doubt a Frenchman, but in his Queen Street workshop he must have deteriorated in his methods of working, for it has for its foundation ordinary deal with a veneer of mahogany, whereas had it been of French workmanship nothing but a foundation of oak would have sufficed.

In form it is oblong and rectangular, with slightly rounded corners, each end containing two drawers, and resting on four tapering legs of square-shaped section, which below are connected one to the other by scroll-shaped stretchers. The two drawer-ends of the cabinet are joined by the single central drawer, the front of which is curved; below this it is hollowed to allow the person sitting at the table to comfortably place his knees below it. This form, with the central drawer, is repeated on either side of the table, but on one side only do the end drawers pull out.

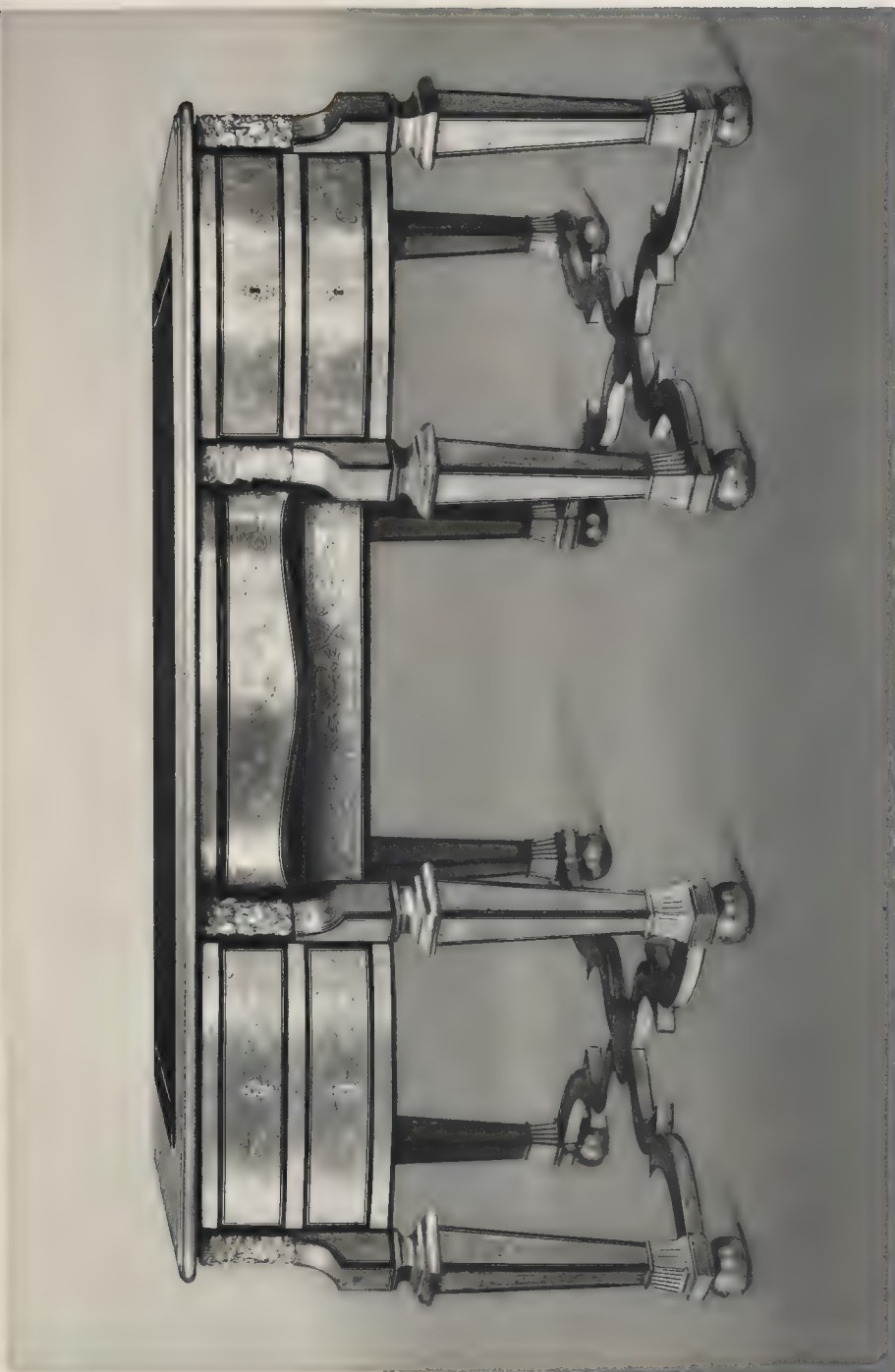
For decoration the table relies upon a marqueterie of brass, pewter, copper, and ebony, arranged in panels conforming themselves to the various portions of the table they have to ornament. These panels contain compositions of scroll and strap-work, terminals, masks, and Berainesque figures, all coarsely engraved. The ebony veneer is used principally as a framing to these panels. For the further enrichment of this piece of furniture, corner mounts, spheroidal feet, lock escutcheons, etc., are applied in brass, cast, chased, and gilt; on the corner mounts, terminal figures, and boys upholding capitals, are the chief decoration. The chasing upon these mounts is coarse and very characteristically English, resembling that seen upon the decorated metal-work parts of clocks by Tompion or Quare, and quite unsuitable to this Boulle-like table. Around the upper portion of the legs and the top are mouldings of plain ungilt brass. The central portion of the table is now covered with velvet; at one time, no doubt, the material used was leather.

[See Illustration—Plate 12.]









A WRITING TABLE  
MADE IN LONDON AND DATED 1700



## Windsor Collection.

### A Companion Table.

Signed by LE GAIGNEUR, but not dated.

It will be noticed that although these two tables correspond exactly one with the other in their form of decoration, they are different in execution, one having the marqueterie executed in brass and copper upon a pewter ground, the other in pewter and copper upon a brass ground. These reversed inlays are known as "male" and "female," or of "the first" and "second part."

### A Cabinet.

*French (Paris) workmanship, first years of the 18th Century; style and period of Louis XIV. (1643—1715).*

2 feet 2 inches wide.  
1 foot  $4\frac{1}{2}$  inches deep.  
5 feet 1 inch high.

This cabinet was preserved in the State Ante-room from 1866 until 1903, when it was moved to the Zuccarelli Room (the Picture Gallery).

The general appearance of the cabinet is a little unsatisfactory, for although of good detail as regards ornamentation, its construction is somewhat poor, owing to the apparent weakness of the legs to support the heavy cupboard form above. The upper portion is rectangular, with a door in front, enclosing shelves; in the upper portion of the stand is a drawer. The legs are slight, of curved outline, and rectangular in section, connected below by a stretcher. A characteristic Boulle-like feature is lent to the general appearance by the *lambrequin* drapery form to be seen beneath the central drawer. The cabinet is constructed of deal, veneered with red and black tortoiseshell, with a marqueterie of engraved brass. The door and the sides have their centres raised in rectangular panels; these are veneered in red tortoiseshell, the borders being black, but they are generally alike in design, save that the sides are of marqueterie in the "second part" (tortoiseshell on brass), in contrast to the front door, which is of the "first part" marqueterie (brass on tortoiseshell). This by way of compensation has its inner side with the same decoration executed in the "second part." The whole of the ornamentation of strap-work, formal scrolls, exotic birds, pantomimic figures, and swinging figures beneath canopies, seems founded upon the design of Berain, but losing somewhat in character by being produced a generation later than the actual period of that artist. About the legs are mouldings of brass, and around the top is a small egg-and-tongue moulding of ormolu.



## Windsor Collection.

### A Cabinet.

*Principally of French workmanship, first half of the 18th Century; style of Louis XIV.  
(1643—1715).*

*7 feet 8 inches wide.*

*2 feet deep.*

*4 feet 5½ inches high.*

Since 1866 this has been in its present position in the Rubens Room.

The cabinet, as now seen, should strictly perhaps be placed among the English early 19th century productions rather than in the French early 18th century series, for it has been undoubtedly made in England at a late date, but constructed of panels and borders of really fine Boulle-work. It is rectangular, with a central door projecting somewhat and smaller wings on either side; these contain glazed doors. It is made of deal and oak, veneered with ebony in places, banded with brass and mounted with ormolu corners, lock escutcheons and friezes in ormolu, cast and chased. However, it is upon the large centre panel of Boulle-work that all interest is centred. Here we have an upright rectangular panel of really fine Boulle marqueterie in the "first part." The design is a repetition of the front panels of the cabinets described on page 118. They are inlaid with the most intricately engraved brass work upon a field of dark tortoiseshell. Applied to this, in the centre, is an oval cartel of ormolu, cast and chased with a composition of figures, representing Joseph interpreting Pharaoh's dream; this rests upon an altar-like form outlined in ormolu, with a lion's mask in the centre. A narrow frieze runs across the top of the cabinet; this is executed in red Boulle of English workmanship, early 19th century. A poor ebonised plinth has also been added, with a moulding above and below of ormolu. The whole is surmounted by a slab of veined red and white marble.

## Windsor Collection.

### A Pair of Cabinets or Armoires.

*Principally of French workmanship, first half of the 18th Century; style of Louis XIV.  
(1643—1715).*

4 feet 10 inches wide.  
1 foot  $3\frac{1}{2}$  inches deep.  
4 feet  $8\frac{1}{4}$  inches high.

These cabinets have been in the Zuccarelli Room (Picture Gallery) since 1866.

It is now very difficult to determine the original form of these two cabinets, for put together as they are at the present time they are hardly happy in their general outline; the combination of the Boulle-like marqueterie and the panels of lacquer in the Chinese taste is curious and unusual. The writer thinks it is safe to assign the earlier years of the 19th century as the date of their reconstruction, a work done in England by Messrs. Morel and Seddon. That their parts and ormolu work are French and of the 18th century there can be little doubt; they are constructed of oak and pine, upright, and rectangular in form, the sides splaying away, their exteriors veneered with ebony; in front is a single cupboard door. For decoration at the sides they have upright panels lacquered with conventional rocky river scenes in the Chinese taste, but of French workmanship. The front door-panels are of simple ebony veneer, but ornamented by a slightly raised band of the same, bordered by a band  $2\frac{7}{8}$  in. wide, of brass and tortoiseshell marqueterie, upon a field that is principally of polished pewter. In the centre of the doors are applied oval panels in ormolu, cast and chased with Biblical subjects representing Isaac and Rebecca, and Paul and Silas in prison at Philippi. On either side of the central door are triple flutes, each plaqué with brass. Ormolu mounts in the form of various egg-and-tongue and other mouldings enrich other portions of the cabinets. They are surmounted by slabs of white marble.

## Windsor Collection.

### A Pair of Cabinets.

*Principally of French workmanship, first half of the 18th Century ; style of Louis XIV.  
(1643—1715).*

*4 feet 9½ inches wide.  
1 foot 1 inch deep.  
4 feet high.*

These cabinets, like those just described, are of the same curious combination of panels of Boulle marqueterie and of lacquer ; they also resemble them in form, for the sides splay away in the same manner. However, they are smaller in proportion, and the Boulle work panels are of much higher quality of workmanship, for they may be genuinely believed to belong to the Louis XIV. and not the Louis XVI. period. The cabinets are constructed of oak and pine ; in front of each is a single cupboard door ; the whole of the exteriors being veneered with ebony. In the sides are inlaid panels of old English or French lacquer in the Japanese taste, with pheasants, pæonies and cocks in gold upon a black ground. The centres of the cupboard doors are occupied with a rectangular panel of brass and tortoiseshell marqueterie, inlaid with compositions of intricate scrolls in the "second part." Applied to these, in the centres, are oval cartels of ormolu, respectively cast and chased with the same Biblical subjects as on the cabinet described on page 116. These rest upon altar-like forms, outlined in ormolu, which in turn stand upon bases that are filled in with brilliant red tortoiseshell. Other mounts of ormolu in the form of masks, mouldings and key escutcheons, enrich the cabinets ; each is surmounted by a slab of white marble.

## Windsor Collection.

### A Writing-Table.

*French workmanship, second half of the 18th Century; style of Louis XIV. (1643—1715).*

*6 feet  $1\frac{1}{2}$  inch wide.*

*4 feet deep.*

*4 feet 7 inches high.*

This writing-table has been in its present position in the Rubens Room since 1866.

It is of oblong, rectangular form, with cabriole legs, constructed of deal, its exterior veneered with ebony. In it, on either side, are three drawers lined with oak; the centre one has a curved concave front, in order to leave space for the knees of the writer when seated at the table. All the principal parts, inclusive of the legs, are inlaid with a marqueterie of brass and red tortoiseshell, in the "second part," the design chosen being one of intricate scrollwork. Further enrichments, in the form of bearded corner masks, handles, and lock escutcheons in ormolu, have been added, but certain of these, together with the feet, the writer considers to be of English workmanship and of the commencement of the 19th century. The top is now covered with crimson velvet.

### A Casket on Stand.

*French workmanship, last quarter of the 18th Century, in imitation of the style of Louis XIV. (1643—1715).*

*2 feet  $3\frac{3}{4}$  inches wide.*

*1 foot  $8\frac{1}{4}$  inches deep.*

*3 feet  $9\frac{1}{4}$  inches high.*

This casket and stand, with its companion, are seen in an aquatint after C. Wild, dated 1817, representing the "Rose Satin Drawing-Room of Carlton House." C. Wild gives also another illustration in Pyne's "Royal Residences" of a second pair of Boulle caskets and stands placed in the ante-room of Carlton House. These have since disappeared from the Royal Collection, but were in all probability those in the collection of the late Duke of Cambridge, one of which was sold in 1904 on the Duke's death, the other having been given away many years previously by Mrs. FitzGeorge. In 1866 the Windsor casket was placed in Edward the Third's Tower; it was moved to the corridor in 1901. Its companion has for the last twelve years been in the hands of the "restorer;" it is now placed in Queen Alexandra's Sitting-Room.

Although of typically Boulle-like Louis XIV. form and decoration, little room for doubt can exist that it is of the Louis XVI. period. The marqueterie of red tortoiseshell never found



## Windsor Collection.

favour in France, except in polychromatic Boulle furniture of earliest period, yet in England under the Prince Regent it was most "fashionable," and large quantities of it in various forms were produced in London till the middle of the 19th century. It is recognisable on account of the stiff and stunted nature of the marqueterie and engraving, and the unnecessary coarseness and profusion of its ormolu mounts. But this example, though of late work, is quite the best of its kind the writer has come across. The casket is of oblong rectangular form, with a slightly domed top, constructed of mahogany, having nearly the whole of the exterior veneered with red tortoiseshell and brass, in the "second part;" various designs of scroll-work are utilised as enrichments. It has a border of ebony veneer. The corner mounts, the side handles, the hinge bands and lock escutcheons are of ormolu, carved, and coarsely chased with aureated lions and triton masks, rosettes, etc. The stand upon which it rests resembles a small console table containing one drawer; it is constructed of deal, with the drawer of cedar wood. The legs are rectangular in section, and taper towards the shelf beneath. Exactly similar marqueterie of red tortoiseshell, brass and ebony is used in its decoration, also mounts of ormolu, cast and chased.

### The Companion Casket and Stand.

#### A Cabinet.

*French (Paris) workmanship, style of Louis XIV., but in all probability made in the early part of the reign of Louis XVI. (1774—1793).*

Beneath the cabinet it is stamped with the name E. LE VASSEUR and the ME (*maître ébéniste*) monogram.\*

4 feet  $4\frac{1}{2}$  inches wide.

1 foot 7 inches deep.

4 feet  $8\frac{1}{2}$  inches high.

C. Wild, in his illustrations to Pyne's "Royal Residences," shows this cabinet opposite the fire-place of the ante-room of Carlton House. That was in 1817. It was sent to Windsor Castle in 1827, and in 1866 placed in the Rubens Room, where it remained until 1903, when it was removed to its present position in the Picture Gallery.

This decorative piece of furniture, somewhat resembling in general outline a *cartonnière* and *escritoire* combined, has all the characteristics of one of the curiously massive productions of the ebonist Charles André Boulle, made in his middle period, but it

\* Recorded in "Essai d'une Liste des Ebénistes Parisiens," by M. Emile Molinier, as Étienne Le Vasseur, of Rue du Faubourg Saint-Antoine. He was admitted into the Corporation of the *Maîtres Ebénistes* on December 17th, 1766.



## Windsor Collection.

will be noticed that all the ormolu mounts are chased to the degree of sharpness found alone in the late 18th century reproductions of Boulle work. That the cabinet is not in its original condition is at once noticeable by looking at the large central panel of brass and tortoiseshell marqueterie, for it will be found that part of the design has had to be cut away in order to fit the marqueterie into its given border. It is the writer's opinion that when this piece of furniture was originally made, the front panel of marqueterie formed the top of the cabinet. This supposition is strengthened by the fact that in England, early in the 19th century, the cabinet had been heightened some five inches by a frieze added on a foundation of stained deal. This literally put the top out of the line of sight, so it was removed, put into the front panel, and the top simply veneered with ebony, with rectangular brass bands round the edges. What the original decoration of the front was, it is now impossible to determine, but no doubt it was very similar to that now in existence, and was possibly discarded as being in bad condition. The cabinet is of oblong rectangular form above, and slightly hollowed in the centre; below it rests on four wide cabriole legs, tapering strongly to the feet; the front falls upon a hinge, disclosing cardboard and leather drawers, and below are two drawers. The front when down forms a writing slab. To describe the decoration is somewhat unnecessary, for, like all Boulle marqueterie, various intertwined scrolls and designs are used. In the side panels are small compartments of diaper designs. The whole is mounted with applied friezes, mouldings, aureated masks, etc. in ormolu, cast and chased, and fortunately still retaining their original gilding. Over the brass and tortoiseshell marqueterie, for the further enrichment of the central panel, has been added an oblong bronze plaque, cast and chased with a composition of amorini.

## Windsor Collection.

### A Pair of Cabinets or Armoires.

*French workmanship, style of Louis XIV., but made in the time of Louis XVI. (1774—1793).*

*4 feet wide.*

*1 foot  $6\frac{1}{2}$  inches deep.*

*4 feet  $2\frac{1}{2}$  inches high.*

C. Wild, in his illustration to Pyne's "Royal Residences," shows these cabinets in the blue velvet closet of Carlton House; this was in 1817. They were sent to Windsor Castle in 1827. Since 1866 they have been in their present position in the Corridor.

This pair of cabinets, with the figures of "Religion" and "Wisdom" and the laurel and drapery swags in ormolu, cast and chased, serving as a setting for medals commemorative of the victories of Louis XIV., have a double interest, for they are reproductions, possibly by Philippe-Claude Montigny, of the originals by Boulle, fourteen of which he made for the Palace of the Tuileries. Of these "medal" cabinets, Mr. Frederick Robinson has written with such fulness in the *Magazine of Art*, that we could not do better than quote from his excellent article. "The Garde-Meuble National de France possesses ten cupboards with double doors similar to these, which were in the Tuileries. Boulle had executed a commission for this Palace of fourteen pieces of furniture adorned with these figures of Religion and Wisdom, which were supposed to inspire the action of the great Louis. Upon them were fixed, as seen in the reproductions, the medals for which the 'Academy of Inscription' had composed the legends. Baron Davillier has found a document which establishes the fact that this series of furniture was repeated in the reign of Louis XVI. by the well-known cabinet-maker Montigny, to replace the originals, which were worn out. Most of the ten belonging to the Garde-Meuble have the stamp of Montigny on them, and the rest that of G. Jacob, an equally famous maker, whose successor, 'Jacob Desmalter,' became the noted furniture maker of the period of the Empire and later. 'Four other cabinets,' adds M. de Champeaux, 'are to be found in private collections. Boulle often repeated this design.'" Mr. Robinson goes on to say, "Although we did not have the chance of discovering the name of Montigny stamped upon the Windsor examples, there would seem to be not much doubt that they are Montigny's reproductions of the original work of Boulle. While admitting that they are somewhat inferior in workmanship to the other cabinets in the corridor of Windsor Castle, they cannot but be interesting as good reproductions of a known series of Boulle's furniture, and valuable in themselves as works of the period of Louis XVI. and by the hand of the well-known maker who was commissioned to make these reproductions."

The most careful scrutiny discloses no maker's mark, but on removing one of the emblematical figures wrought in ormolu, in the casting on its back may be seen the inscription FAIT PAR C. RICHAT. The cabinets are rectangular and constructed of oak, curiously English in their general make, an appearance probably lent them by the series of

## Windsor Collection.

vigorous recleanings and restorations through which they have passed. Two large folding doors are in front, enclosing shelves. The whole is veneered on the exterior with ebony, tortoiseshell and brass in the "second part." The folding doors, shut, form one hollow sunk panel, in the centre of which is an altar-like form; against this rest the emblematical figures already mentioned; the groundwork is occupied with scrolls, no doubt enriched by the designs of Le Brun. Festooned above are the medals, bearing such inscriptions as "CONFECTO BELLO PIRATICO, 1684," "FRANCORUM EXERCITUS AD RHENUM TER VICTOR." The cabinets are elaborately mounted, the hinges, etc. in ormolu, cast and chased; they are also surmounted by white marble slabs with a gilt metal gallery. This latter is of English workmanship, of the early part of the 19th century.

### A Pair of Cabinets or Armoires.

*French workmanship, style of Louis XIV., and made out of Boulle marqueterie of the period, but reconstructed in England early in the 19th Century.*

5 feet  $9\frac{1}{2}$  inches wide.  
1 foot  $7\frac{1}{2}$  inches deep.  
4 feet  $4\frac{1}{4}$  inches high.

Since 1866 they have been in their present position in the Corridor of the Castle.

Little can be said for this pair of apparently Boulle armoires or cabinets beyond the fact that they answer excellently well the purpose for which they were made, that is the displaying of some of the finest porcelain in the Royal Collection. Like the casket described on page 62, they are English reproductions of Boulle work, but in this case with the decoration, panels, etc., possibly adapted from some genuine old Boulle furniture. They are constructed of oak, veneered with ebony inlaid with scroll-work in engraved brass, with moulding of ormolu, cast and chased with classical leafage. The front is closed by two folding doors, each containing a glazed panel, the top corners of which are cut away in semi-circular form, leaving in the centre of the stile a semicircular panel, to which is applied in ormolu the conventional head of Mercury. The stands beneath are hollowed, which allows a foot of wood and ormolu to be placed directly beneath the central stile. The lock escutcheons are also of ormolu. The whole is surmounted by a slab of veined pink and grey marble.

## Windsor Collection.

### A Cabinet or Armoire.

*French workmanship, style of Louis XIV., and made out of Boulle marqueterie of the period, but reconstructed in England early in the 19th Century.*

5 feet 3 inches wide.  
1 foot 9 inches deep.  
4 feet 6 inches high.

This cabinet and its companion stood originally in Gallery 225 of the Pavilion at Brighton; they were moved to Windsor Castle in 1830. Since 1866 they have remained in their present position in the Sitting-Room No. 240.

The cabinet is constructed of mahogany, of oblong rectangular form: the front entirely occupied by the two large folding doors, each of which contains a glass panel; the whole of the exterior is veneered with ebony and enriched by broad bands and panels of Boulle marqueterie of scrolls, etc. in the "second" part, inlaid with coloured ivory, mother-o'-pearl and tortoiseshell upon a brass field. The central stile of the door is formed of a flattened pilaster of the Corinthian type; a broad leaf-pattern frieze of ormolu, cast and chased, runs round the top of the cabinet, which also has other enrichments of the same medium. It is surmounted by a slab of white marble.

### The Companion.

### A Pair of Armoires.

*English workmanship, made in the middle of the 19th Century for the Prince Consort, in whose room (No. 210) they remained until moved in 1902.*

5 feet  $8\frac{1}{2}$  inches wide.  
2 feet  $2\frac{1}{2}$  inches deep.  
4 feet  $9\frac{3}{4}$  inches high.

Rectangular in form, with large folding doors in front, these two eminently useful pieces of furniture are constructed of mahogany covering an iron casing. The whole of the exteriors is veneered with ebony and inlaid with strap-work figures and scrolls, in the manner applied by Berain, in engraved brass of the "first part." They have also ormolu enrichments surmounted by slabs of white marble.



French Furniture of the  
Period of Louis XV.





# FRENCH FURNITURE OF THE PERIOD OF LOUIS XV.

(1715—1774)

THE splendid style of the Régence is entirely unrepresented in furniture at Windsor. The originality of the art of the *ébéniste* in the reign of Louis XV. has never been doubted, though the question of its general taste has often been mooted. The cabriole legs, the composition of the intricate scroll-work, the very exuberance of its decoration, have all, singly and collectively, been the subject of discussion with the purist in art. It is contended that its construction is wrong in principle, and possibly this may be so from a strictly architectural point of view, but furniture, produced especially in Paris, in the first style of the Rococo, has in spite of its elaborate ornamentation the proper balance in design that only the hand of a master can produce. Who could utilize such bizarre scroll-work, such impossible mediums of ornament upon the noble furniture of a château, as did Jacques Caffieri? Who would dare to seriously consider monkeys on tight-ropes, harlequins, etc., as a fitting decoration for the furniture of Kings? Charles Cressent did; and with such success that he founded a school of ornament, which reproduced his eccentricities, like those of Berain at an earlier date. The Royal possessions at Windsor show us little of French art under Louis XV. as applied to furniture, though a fine lacquer commode in the Caffieri school commences the series, and a splendid commode and encoigneurs *en suite* in the latest Louis XV. or even *gros Louis XVI.* manner of Riesener are seen among the other items. Had the possessions of Buckingham Palace been amalgamated with those of Windsor Castle the list of Louis XV. furniture would have been lengthy and important, and one wherein such names as Oiben, Dubois and Petit would hold their rightful places.

## Windsor Collection.

### A Commode.

*French (Paris) workmanship, style and period of Louis XV. (1715—1774).*

*5 feet 3 inches wide.*

*2 feet deep.*

*2 feet 11  $\frac{1}{4}$  inches high.*

Stamped with the initials B.V.R.B. and the *ME* (*maître ébéniste*) monogram.

Recorded in "Essai d'une Liste des Ébénistes Parisiens," by M. Emile Molinier, as the signature "d'un ébéniste du règne de Louis XV." (name unknown).

From 1863 this commode stood in the ante Throne Room. It was brought into the Picture Gallery (Zuccarelli Room) in 1903.

It was exhibited by Queen Victoria in 1857 at the Art Treasures Exhibition, Manchester.

This splendid commode fully illustrates the art of the true Louis XV. style in all its quaint originality. It remains to-day absolutely in the original condition, the mounts retaining their old gilding, though it is difficult to understand how this piece of furniture should have escaped the series of severe over-cleanings which most of the art treasures at Windsor have at various times experienced. The front of the commode is curved and *bombé*, almost entirely occupied by the two large drawers it contains; the sides splay a little and are also *bombé*; the legs are slightly cabriole and tapering. The whole is constructed of oak, having its exterior surface lacquered black, and further decorated with conventional rocky landscapes, buildings, etc., in raised golds. It is hard to conceive where this enrichment was done, for although the methods used in the gold decoration are purely Japanese, the raised golds (*Taka-makiyé*), the flat golds (*Togi-dashi*), and the gold powdering (*Nashiji*) are all represented, yet the finite art of Japan is missing, and what is more bewildering is that the various compositions are not panels adapted to this piece of furniture, but lacquering done actually upon the oak surface of the commode. We look rather to China than to Japan for its production, but whether the commode was imported into China to receive its final coat of decoration, or whether a small colony of Chinese lacquerers existed in Paris at the time of Louis XV., it is now almost impossible to say. The latter supposition does not sound improbable, for at that period Chinese work was becoming very popular in civilised Europe, and no doubt Chinese workmen were induced to leave their country by extravagant promises of success made to them. Certainly this commode has original Japanese ideas of decoration, executed by Chinese workmen, the touch of the Louis XV. time being given to it in the elaborate mounts of ormolu, cast and chased, that are lavishly applied at the corners, round the panels, etc. Although unsigned, their pretty and daintily arranged compositions of scroll-work suggest the work of Jacques Caffieri. The stronger scroll-work bordering

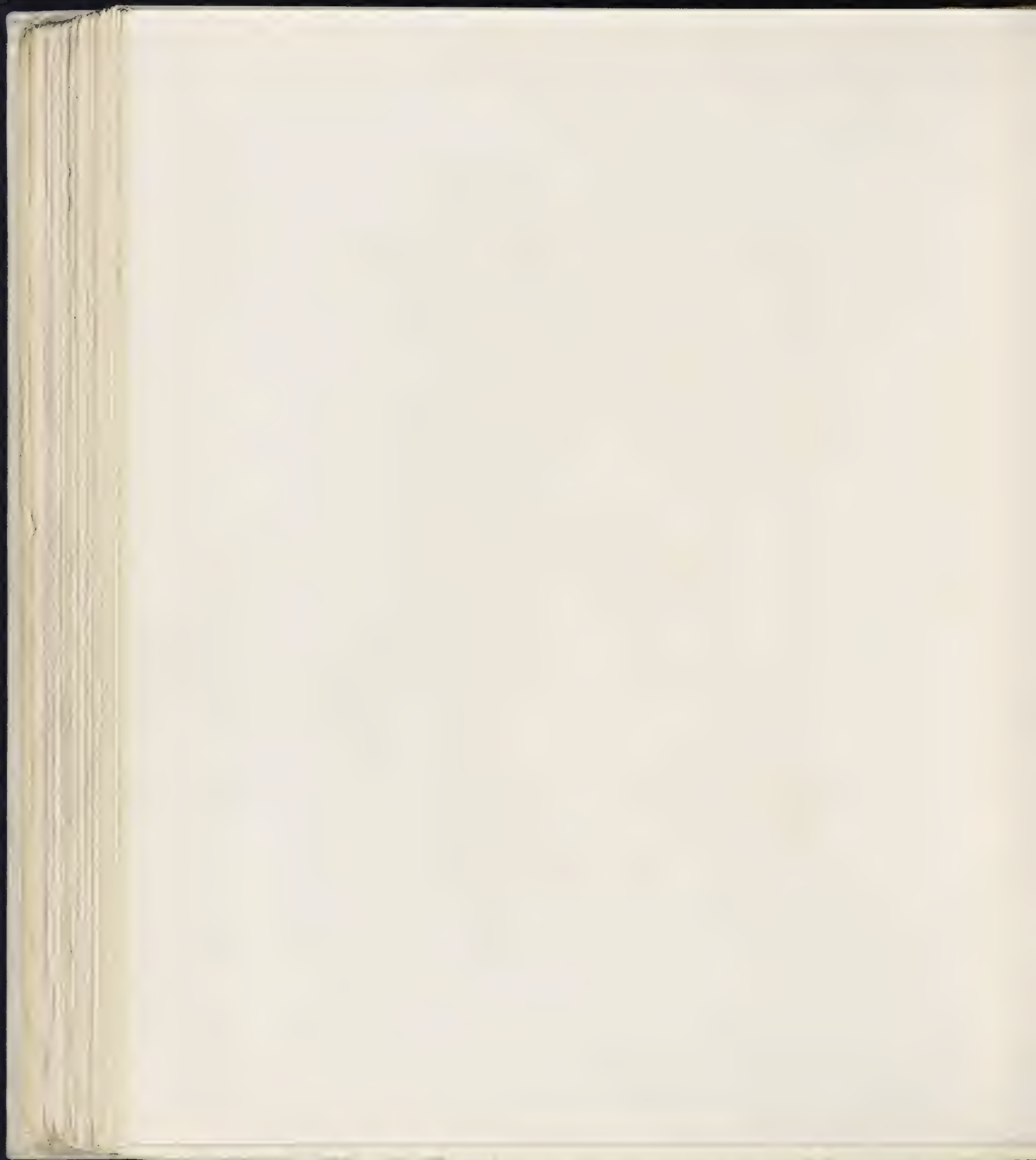


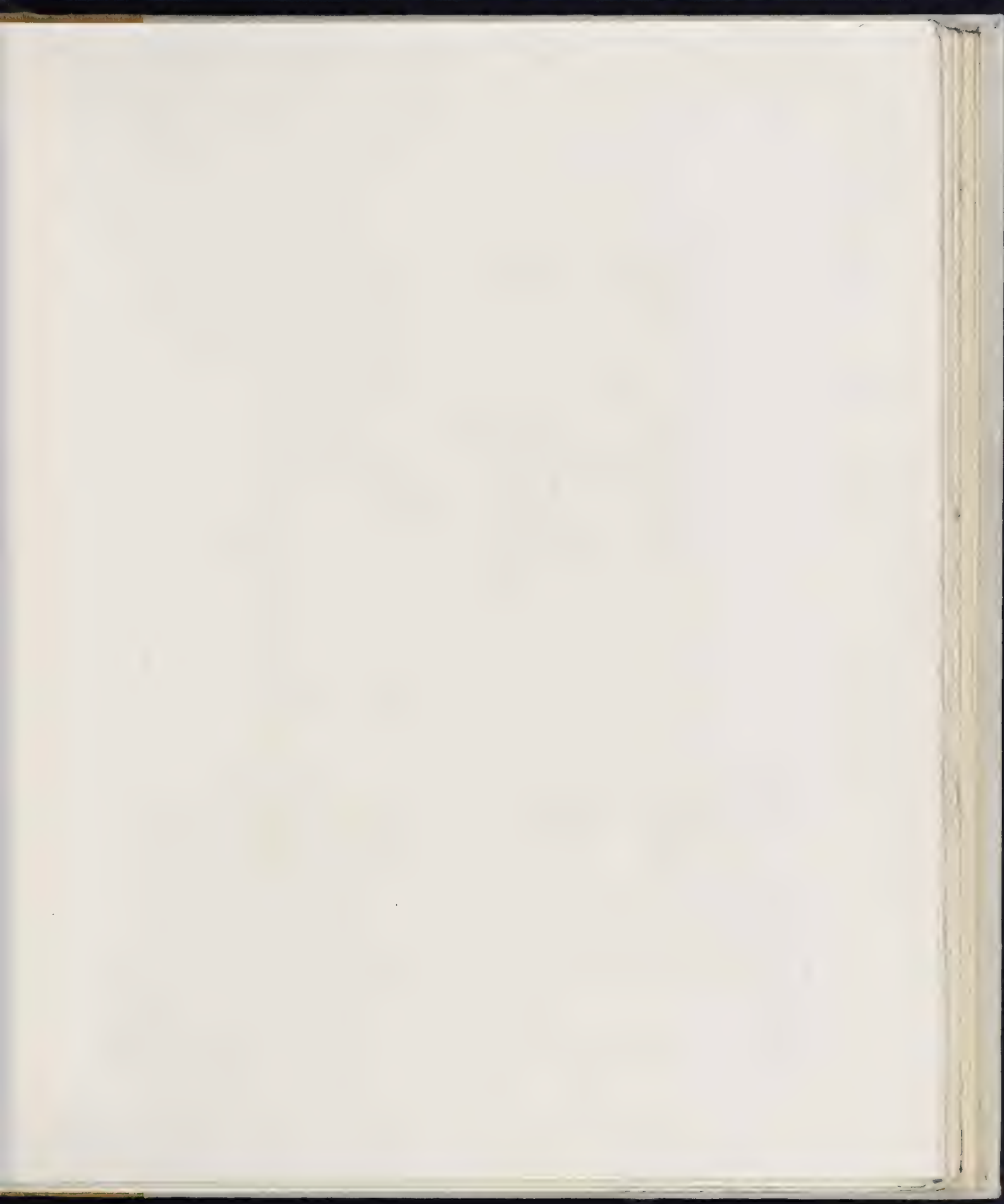






Fig. 1. Cabinet, from the collection of the late Mr. J. H. M. de la Haye, Amsterdam.



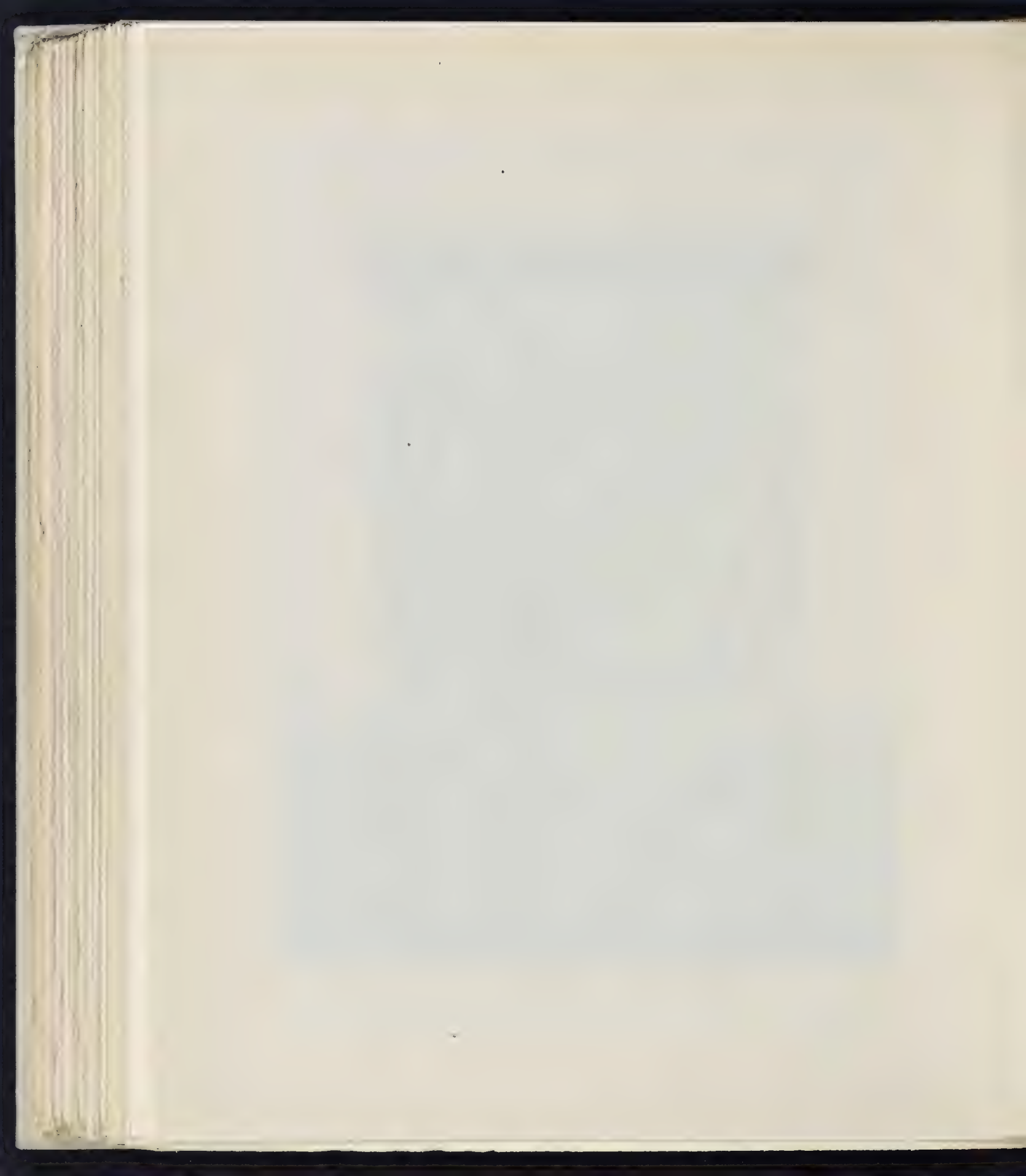




NO. 5. A PAIR OF THE COFFRE À OUTILS  
FRENCH WORKMAN'S CHEST. CARTIERI SCHOOL, STYLE AND PERIOD OF LOUIS XV. 1715-1774.







## Windsor Collection.

of the front is twice interrupted by slender sprays of conventionally treated convolvuli, which in their many twists manage to form the handles of the lower drawer.

The whole is surmounted by a slab of veined red marble, the moulded border of which conforms to the general outline of the top of the commode.

[See *Illustration—Plate 31.*

## A Pair of Encoignures.

*French workmanship, style and period of Louis XV. (1715—1774).*

*1 foot 5 inches deep.  
3 feet high.*

These cabinets were bought for the Royal Collection from Mr. Owen of Bond Street. They were received at Windsor Castle in 1829, from the Royal Lodge, Windsor Park, and since 1863 they have been in the ante Throne Room. They were exhibited in 1854 by Queen Victoria at the Loan Collection held at Gore House, Kensington.

They are made of oak, japanned black; the fronts are semicircular, with short cabriole legs. Each has a folding door, the outline of which takes the form of the scroll-work of ormolu with which the encoignures are decorated. The doors are enriched with upright rectangular panels of black and gold lacquer, representing conventional landscapes; the details are in relief in the Japanese manner, the back coarsely powdered with gold. These panels have borders of coral red. The remainder of the encoignures, as already stated, are japanned black, but very effectively decorated with applied compositions of scroll-work, leafage, etc., in ormolu, cast and chased. All the metal work is under the influence of the Caffieri school. Each encoignure is surmounted by a slab of veined red marble.

[See *Illustration—Plate 32.*

## Windsor Collection.

### A Set of Six Fauteuils.

*French (Provincial) workmanship, style and period of Louis XV. (1715-1774).*

In 1863 they were restored by Mr. Munro, later by Messrs. Johnson and Norman, and since then have been many times regilded and recovered. Since 1863 they have been in their present position in the Grand Reception Room.

Though obtrusive in their regilding and crimson cut velvet covering, the wood frameworks of these chairs are worth inspection. They are fashioned of pear-wood overlaid with plaster and gilt. The chairs rest upon cabriole legs, and are elaborately carved with compositions of scroll-work, leafage, and gadrooning, somewhat over-elaborated, due no doubt to their provincial origin.

### A Set of Ten Fauteuils.

*French workmanship, style and period of Louis XV. (1715-1774).*

Bearing the *ébéniste's* stamp of J. COURDIN.

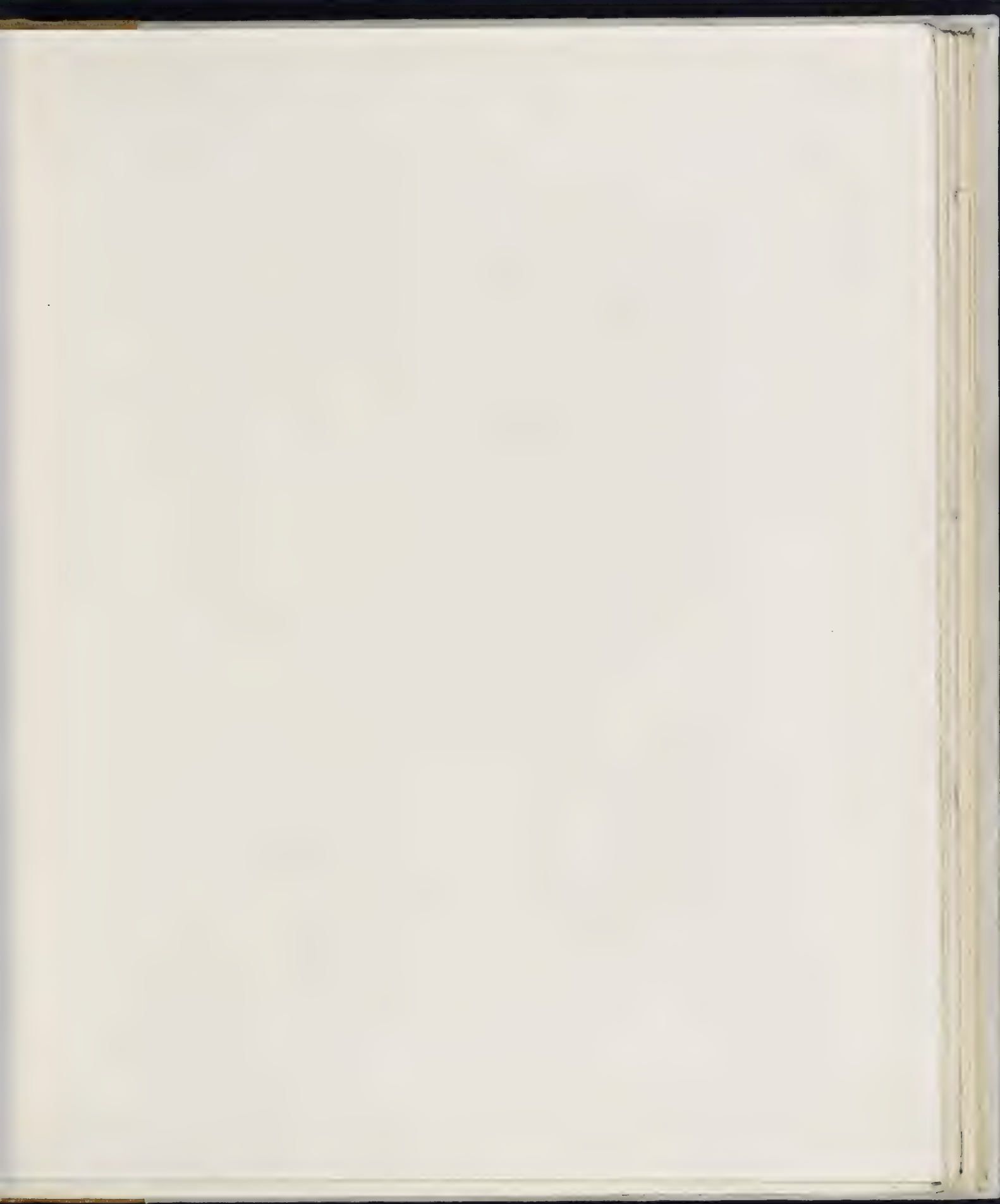
They have been subjected to much English regilding and recovering, but have been since 1863 in their present position in the Grand Reception Room. In outline they much resemble the set of six fauteuils just described, but are somewhat more restrained in their enrichment.

### A Pair of Fauteuils.

Exactly similar, but the arms are upholstered.

### A Pair of Fire Screens.

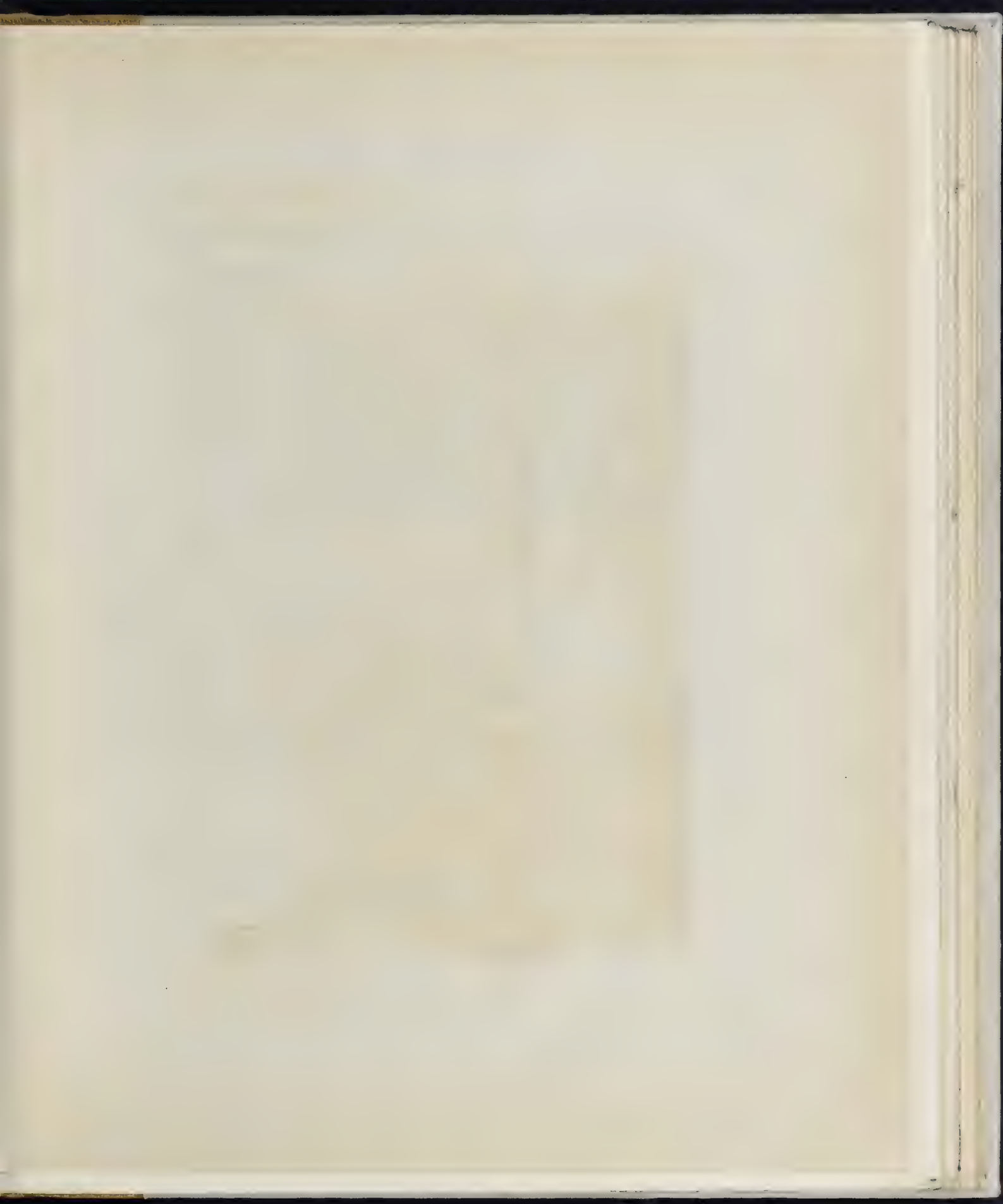
*En suite.*





A C O M M O D E  
 THE EXTERIOR COATED WITH "VERNIS MARTIN"  
 FRENCH WORKMANSHIP, STYLE AND PERIOD OF LOUIS XV (1715-1774)







## Windsor Collection.

### A Commode.

*French (Paris) workmanship, style and period of Louis XV. (1715—1774).*

5 feet  $1\frac{1}{2}$  inch wide.

2 feet  $6\frac{1}{2}$  inches deep.

2 feet  $11\frac{1}{2}$  inches high.

This commode is one of the very few pieces of furniture which we are enabled, by reference to Stephanoff's illustrations to Pyne's "Royal Residences," to trace as forming part of the possessions of Windsor Castle before the Wyatville restoration. That work, published in 1818, shows this commode placed at the end of the room then called the Queen's State Bedchamber (now a portion of the Library). For many years after this it disappeared, no doubt being placed in store. In 1854 it was exhibited, with the encoignures *en suite*, by Queen Victoria at the Loan Collection held at Gore House, Kensington. Though the fact is not recorded, they must have been again put back in store, for on Lady Ponsonby taking up her residence in the Norman Tower of the Castle, these pieces of furniture were lent to her for the decoration of the sitting-room belonging to her apartments, where they still remain under the care of General Sir Dighton Probyn, to whom the Norman Tower was assigned in 1902.

The flowing lines and surface of this piece of furniture indicate the culminating point of the "Rococo" style of Louis XV. We recognize here a distinct departure from the architectural treatment of the earlier periods. The beautiful decorative pattern in japanned work with which the surfaces of the piece are diapered is a curious and novel medium, and has an excellent effect, whilst the execution is beyond all praise; indeed, nothing could exceed the spirit with which the small groups of flowers are drawn, scarcely any two being alike. The painter of these is probably Martin, a famous japanner and painter of snuff-boxes of this period, known under the sobriquet of *Vernis Martin*. The commode is fashioned of pear-wood, the front containing three drawers. It is mounted with compositions of scroll-work in ormolu, cast and chased in strict accordance with the general design. The ormolu work is fine in quality, though sparingly applied. [See Illustration—Plate 33.]

### A Pair of Encoignures.

*En suite with the Commode just described.*

2 feet  $4\frac{1}{2}$  inches wide.

2 feet  $11\frac{1}{2}$  inches high.

## Windsor Collection.

### A Table.

*French (Paris) workmanship, style and period of the later manner of Louis XV. (1715—1774).*

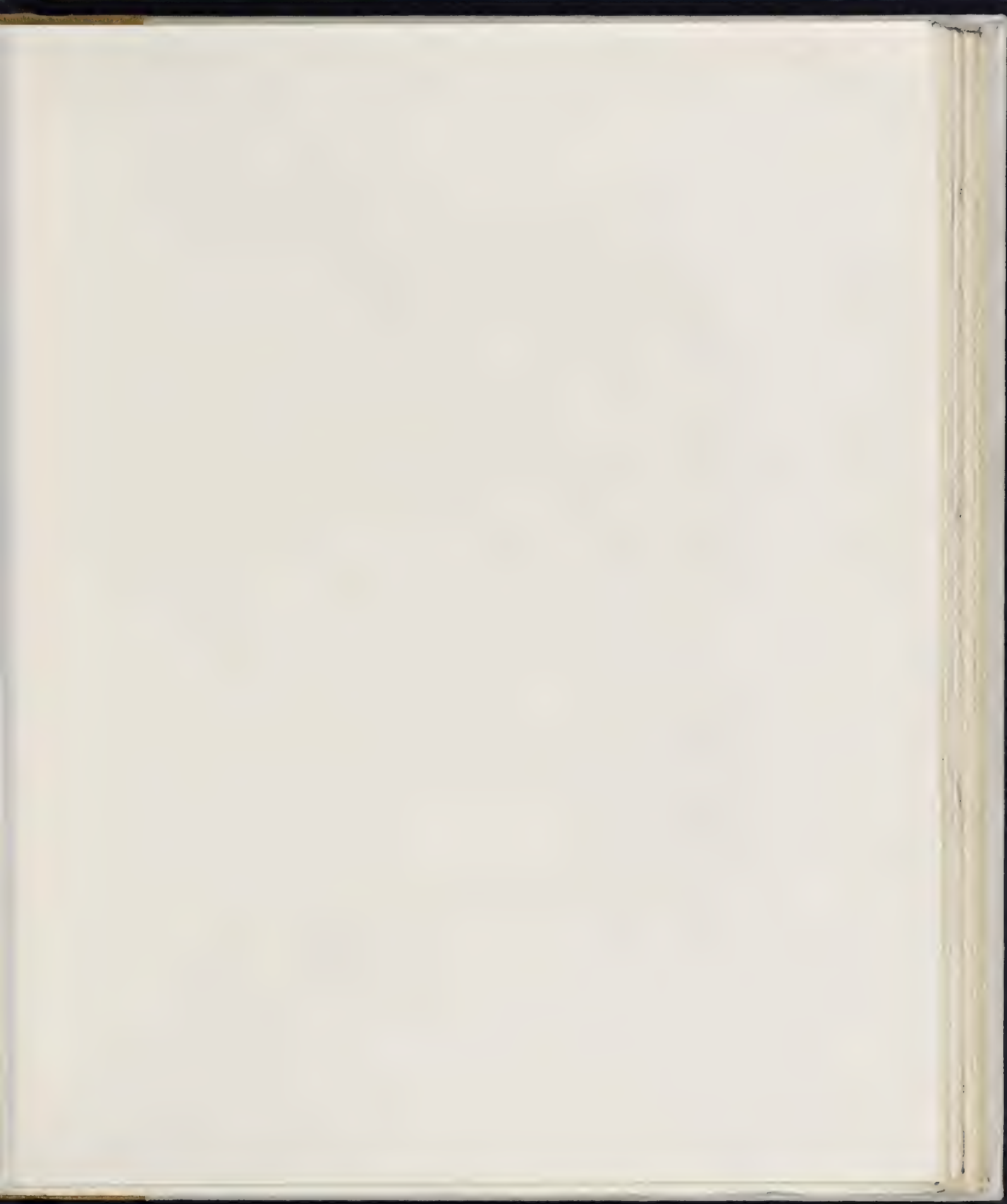
1 foot  $8\frac{1}{4}$  inches wide.

1 foot 3 inches deep.

2 feet  $4\frac{1}{2}$  inches high.

In 1866 this table was placed in the Blue Room of the Lancaster Tower; in 1902 it was removed to its present position in Queen Alexandra's Sitting-Room.

It is built on a foundation of oak, veneered, with a parqueterie of satinwood and stained sycamore; in form it is oval, with a drawer above and a shelf beneath. The legs are of square-shaped section, and cabriole. The drawer is fitted with a writing slide, also a sand and ink vase. The decoration of the table is pleasingly arranged, the lighter ground of satinwood having a chequered design, introducing duplicated sprays of carnations. The corner and feet mounts of ormolu are cast and chased in the latest Louis XV. fashion, with flutings and festoons of laurel foliage. A gallery of ormolu runs round the shelf and top of the table. At a more recent date, for the further enrichment of the table, a rectangular plateau of soft paste Sèvres porcelain has been inlaid into the top; this bears the date-letter for 1765, and is decorated in the following manner. In an oblong octofoil-shaped panel, painted in polychrome after D. Teniers, is represented a party of Boors drinking before an inn. The border is *gros bleu*, with branches of laurel foliage and scroll-work in rich gilding. The edge of the plateau has been ground away in order to adapt it to the table; it is held in position by a moulding of ormolu.







A . C O M M O D E .  
MADE BY J H P I S E N E R  
FRENCH (PARIS) WORKMANSHIP, FIRST YEARS OF REIGN OF LOUIS XVI (1754 - 1793)





## Windsor Collection.

### A Commode.

*French (Paris) workmanship, style and period of the latest manner of Louis XV.*  
(1715—1774). Made by J. H. RIESENER.

5 feet wide.

2 feet 2 inches deep.

3 feet 1 inch high.

Probably no furniture maker has had the popularity of Jean Henri Riesener. Alike in his simplest and most ornate works the same unfailing taste is present. His workshops were "dans l'Arsenal." He was admitted to the Corporation of *Maîtres Ébénistes* on April 20th, 1768.

This commode and the encoignures belonging to it were purchased for the Royal Collection at the sale of Mr. Watson Taylor's effects at Christie's in May, 1825, for the sum of *one hundred and seven pounds, two shillings*.

It is recorded that they were originally obtained from the Palace of Versailles upon the sale of the valuables there by order of the National Convention.

They were sent to Windsor Castle in 1833, placed in the Council Chamber in 1863, removed to the Stores in 1869, and were afterwards placed in the Vandyke Room. In 1902 they were arranged in their present position in Queen Alexandra's Sitting-Room.

This superb commode and the pair of encoignures *en suite*, perhaps represent the choicest possessions in furniture at Windsor Castle. Nothing could exceed them in richness of colour and general grandeur of effect. Their simple though attractive outline fully illustrates the style known as *gros Louis XVI.*, produced first in the last years of the reign of Louis XV., and perfected by Riesener, the maker of these three cabinets. Fortunately, these fine pieces of furniture have escaped the general remaking, and are now in as fine a condition as when they left their original workshop. They are built upon a foundation of oak richly veneered with marqueterie and parqueterie, and elaborately mounted with ormolu, cast and chased; this still retains its original gilding.

The general form of the commode is difficult to describe, being of oblong rectangular form, the back somewhat wider than the front. Either end is hollowed, the two front corners flattened; the front of the commode may be said to be also hollowed, with the exception of a large rectangular panel in the centre, which is strongly *bombé* in form. The legs are very slightly cabriole. Five drawers occupy the front, two large ones below and three smaller ones above. The whole is decorated in the following manner:—Around the front and sides are five rectangular panels of enrichments; these do not extend the whole height of the commode, but allow for a frieze of ormolu that runs round the top, concealing the three top drawers. These front panels contain a marqueterie of various coloured and engraved woods, representing, on either side, vases of flowers, and in the centre, a sheaf of corn and various gardening implements. The



## Windsor Collection.

end panels are composed of a lattice parqueterie of mahogany and satinwood ; the remaining parts of the commode are veneered with kingwood. As before stated, a frieze of ormolu, consisting of a continuous arrangement of acanthus leaves issuing from a centre in the form of a bearded mask upon a shield supported by terminal boys, runs round the top of the cabinet. This is applied to a ground veneered with sycamore wood, stained green ; the same wood is also inlaid in a band down the flattened corners of the commode. Other enrichments of ormolu are added in the way of massive corner mounts formed as draped and laurel-crowned busts, emblematical of Fame, pateræ, mouldings, acanthus-scroll feet, and general outlining. Surmounting the commode is a slab of Rosso-antique marble, its moulded outline conforming to the shape of the commode.

[See *Illustration*—Plate 34.

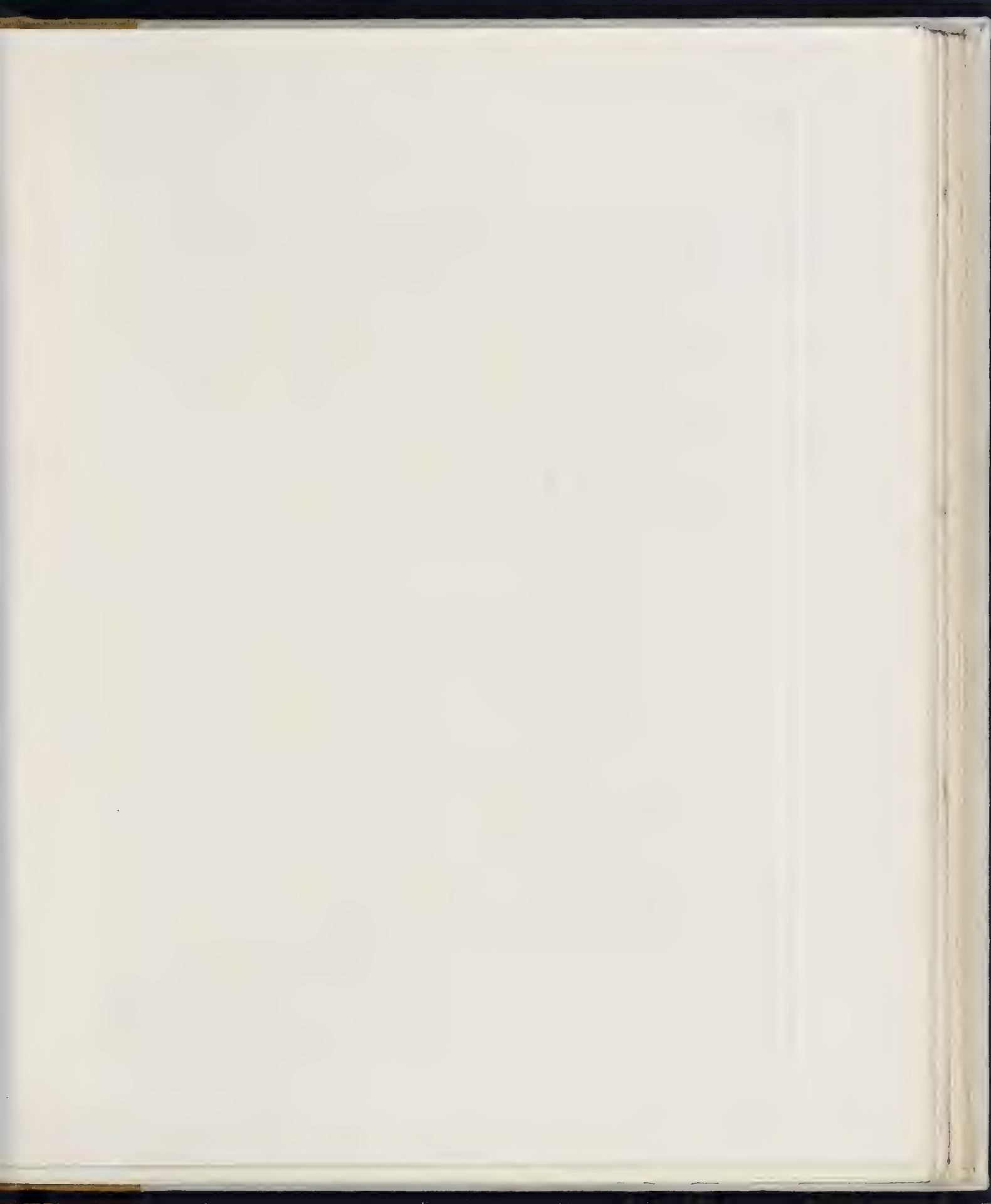
### A Pair of Encoignures.

*Style and period of the latest manner of Louis XV. (1715—1774).*

3 feet 4 inches wide.  
3 feet 2½ inches high.

They are exactly *en suite* with the splendid commode just described, differing only in the enrichment of their centre panel ; this takes the form of a trophy of various warlike implements, with the Oriflamme of France and the Roman Standard. These encoignures, unlike the commode, have the additional interest of being stamped in full with the name of their maker, J. H. RIESENER.







A CABINET OR COMMODE.  
COMPREHENSIVELY OF FRENCH WORKMANSHIP LATTER PART OF THE REIGN OF LOUIS XV (1715-1774)





## Windsor Collection.

### A Cabinet.

*Comprehensively French, style and period of Louis XV. (1715—1774). Latest manner.*

6 feet 7 inches long.  
2 feet  $3\frac{1}{2}$  inches deep.  
3 feet 8 inches high.

This cabinet has been in its present position in the Throne Room since 1866.

As this imposing piece of furniture now stands it is possibly one of the hardest examples in the whole Royal Collection to properly analyse, for with the alteration to its form made in the time of King William IV., and the regilding and re-ebonizing that has been practised upon it of late years, nothing but the fine panels of old Japanese lacquer, and its various very fine ormolu mounts, now exist. These are now all "patched" together, and if not too minute an observation be made, constitute a really important decorative cabinet. We cannot now surmise what was the original form of the cabinet, so must be content with a description of it as handed down to us. In form it is rectangular, with slightly flattened corners and a projecting central portion, containing the centre cupboard; this is flanked by a cupboard on either side. At each corner is a massive ormolu foot, shaped as a lion's claw, whilst below the central portion are two other inverted-cone-shaped feet. The whole is constructed of oak, veneered on the outside with ebony, the interior of the doors being of tulip-wood.

To the collector the interest in this cabinet is chiefly centred in the panels of Japanese lacquer that adorn the principal parts. First to be described must be the central panel, for it is somewhat earlier, and certainly finer in quality than the others. The ground is black, with a representation in raised golds (*Taka-makiyé*) of a Musumé or young Japanese girl walking in a garden; she is garbed in the semi-official costume of the Court, her long kimono trailing on the ground both at the back and in front, concealing her feet. This was beyond the comprehension of the English early 19th century restorer (!) of lacquer, who, thinking she possessed none, added two Chinese-shod feet in gold paint; apparently he considered the figure lonely in the panel, for a dog and a bridge in the background were also added. The figure is from the design of a popular Japanese artist, Ritsūo; the panel of lacquer dates from the commencement of the 18th century. The other four panels have for decoration fan-shaped compartments lacquered in raised gold, with wild geese, storks and other birds in landscapes. A narrow oblong panel of lacquer runs under the centre door. With the exception of the centre panel these all date well within the second half of the 18th century. The mounts of ormolu, cast and chased, take chiefly the form of mouldings, based on classic lines; at the corners are massive supports, and the outside feet, as already described, are in the form of animals' claws. Appliqués in the form of pateræ, masks, etc., have also been added. The gilding of the various mounts varies considerably in colour, and suggests that many have been overcleaned. The whole is surmounted by a massive slab of veined pink and grey marble, the edge of which is moulded to the outline of the cabinet.

[See Illustration—Plate 37.]



## Windsor Collection.

### An Armoire.

*French (Brittany) workmanship, style and period of Louis XV. (1715—1774). Latest manner.*

*5 feet 2 inches wide.*

*2 feet 4 inches deep.*

*8 feet 8 inches high.*

This armoire and the next described were purchased in 1903 for the Royal Collection by the Lord Farquhar, G.C.V.O., Master of the Household. One (this example) was placed in the Queen's Closet, the other in the Council Chamber.

It is constructed of walnut-wood. The whole of the front is utilised by the large folding doors; the outline, though roughly rectangular, is broken, and the surface divided into a series of scroll-shaped panels. In places it is carved in low relief with sprays of conventional roses and other flowers. The whole is mounted with steel hinges, lock escutcheons, etc.

### An Armoire.

*French (Brittany) workmanship, style and period of Louis XV. (1715—1774). Latest manner.*

*5 feet 3 inches wide.*

*2 feet 4 inches deep.*

*8 feet 9 inches high.*

Obtained in the same manner as the armoire just described; it also closely resembles it in general form and decoration.

French Furniture of the  
Period of Louis XVI.



# FRENCH FURNITURE OF THE PERIOD OF LOUIS XVI.

(1774—1793)

WITH the advent of Louis XVI. the really original Rococo forms so popular under the preceding monarch finally gave way to the rectilinearity of outline and consistency in decoration that characterize nearly all fine French furniture of the Louis XVI. period, a period essentially of dignified enrichment. The evolution of the Louis XVI. style was gradual, for, if followed carefully, it will be seen that the exaggerated Louis XV. scroll-work was modified by degrees, and classicisms crept in, even in the latter part of the reign of Louis XV., so that at the commencement of the new reign no sudden change of taste is observable, even in the development of the latest Louis XV. style to that which is known as *gros Louis XVI.*

Delafose, with a clear understanding of the pseudo-classic reaction, may, with his well chosen and carefully thought-out designs, have given the first serious blow to the flamboyant Rococo style. This was in the latter part of the reign of Louis XV., when, as in England, where change of fashion in a court of pleasure was most readily welcomed, we find many followers in his footsteps. Among these figure such names as Oeben, Riesener and Dubois. Never perhaps was the applied art of the furniture maker at such a height of technical excellence as in the early part of the reign of Louis XVI. Of this the treasures in the National Collection of France, and our own priceless Wallace Collection, are striking evidence. French (Parisian) furniture of that period may be regarded as the culminating point of the work of the *ébéniste*. As in every art where enrichment has full play, deterioration invariably sets in,

## Windsor Collection.

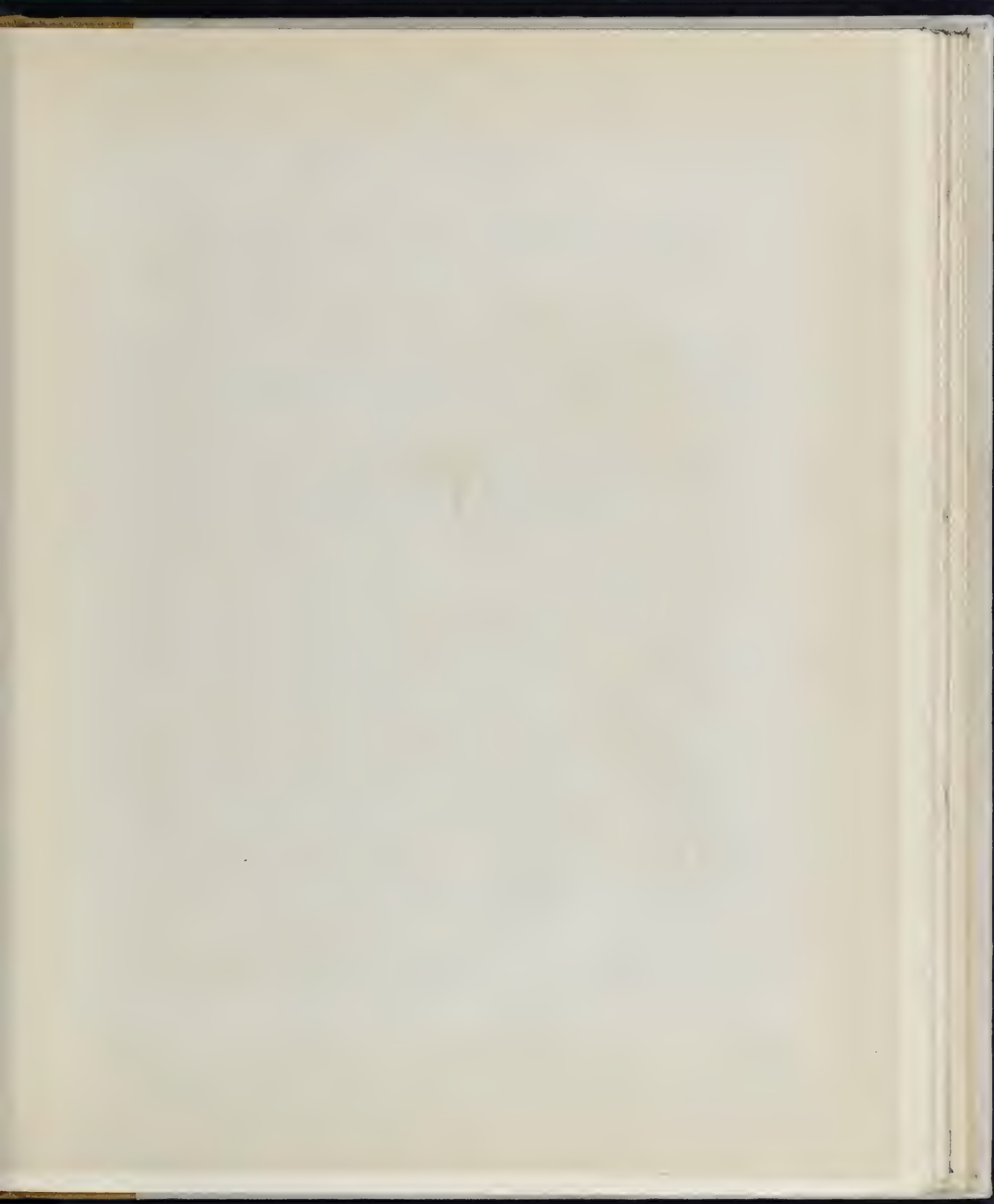
and so it was with the furniture of the later Louis XVI. period. Even the masterpieces produced by the foreigners Adam Weisweiler, Röntgen and Schwerdfeger, do not maintain the purity of the *gros Louis XVI.* style. The inlaying of furniture with plaques of porcelain is supposed to have been invented by Boulle de Sèvres, as Charles André, son of the celebrated Boulle, styled himself. It was, however, a mischievous invention, and detrimental to the true art of the cabinet maker. Its "prettiness" was much appreciated by the effeminate taste of the day, for the real elegance of outline and refined beauty of decoration were brushed aside, with the result that much of the furniture with Sèvres porcelain enrichments became simply a foundation or skeleton on which to apply these unsuitable adornments. This criticism does not, however, apply to all furniture decorated with Sèvres porcelain, for occasionally an example is sound in construction, like the superb Martin Carlin cabinet in the Windsor Collection plate. Towards the close of the 18th century, in the last years of the reign of Louis XVI., the *style Marie Antoinette* came into existence, probably under the skilled guidance in the first place of Démosthène Dugourc. It is a fashion so ultra classical and at the same time so stunted in its general conception that the transition to the Directoire style is almost imperceptible.







A SECRETAIRE.  
FRENCH WORKMANSHIP STYLE AND PERIOD OF THE EARLY MANNER OF LOUIS XVI (1774-1793)





## Windsor Collection.

### A Secrétaire.

*French (Paris) workmanship, style and period of Louis XVI. (1774—1793), early manner, bearing the impressed stamp of F. G. TEUNÉ.\**

4 feet 3 inches wide.

2 feet  $4\frac{1}{4}$  inches deep.

3 feet 10 inches high.

As an example of the "restoration" to which most of the furniture in the Royal Collection was subjected early in the 19th century, it may be interesting to here give a copy of the suggested "improvements" of this fine secrétaire, but which fortunately were never carried into effect. This is one of the few pieces of furniture that escaped the general restoration.

FROM THE STATE APARTMENTS SPECIFICATION, 1835.—"*A tulip-wood marquetry cylinder front escritoire to be repaired, french polished, and altered by adding two legs mounted with foliage feet and ornaments, which are also to be added to the original legs as shown in Drawing G 90. The French trophies in the centre to be replaced by W IV R encircled by oak and palm wreaths of English maple, engraved and purple wood ground. The ormolu mounting to be repaired and regilt, and fixed by gilt-head screws.*"

For balance of ornament, simplicity of design, and purity of style, this most beautiful secrétaire presents one of the most attractive items in the Windsor Collection. Having been originally intended for Royal use, a certain over-abundance of detail may be excused. It must have been made in the first years of the reign of Louis XVI. (circa 1775), as it is a good representative of the *gros Louis XVI.* style. Fashioned upon a foundation of oak, all its exposed surfaces are veneered with a parqueterie and marqueterie of various-coloured woods, in which tulip and kingwood mainly predominate. It is rectangular in form, having the usual revolving cylindrical front, which when pressed back discloses four small drawers (one being fitted with an ink vase, etc.) and a writing-shelf that can be drawn out at pleasure; above this are three shallow drawers; these are immediately below the top of the secrétaire. In the table portion are three drawers, a shallow one in the centre, and two shallow ones on the right-hand side; in the corresponding side there is a small door. The legs are of square-shaped section, and taper towards the feet. All the principal panels are of parqueterie, having on the sides oval cartels inlaid with sprays of flowers in engraved and coloured woods. In the centre of the cylindrical front is a much larger panel, inlaid with the Royal Arms of the Duc de Berri; these are surrounded by the collars of the Orders of St. Michael, St. Esprit, and the Golden Fleece. The legs are inlaid in chiaroscuro with fluted ornaments, as are also the angles of the cabinet. Certain ribbon-pattern frames surround the principal panels, while the

\* In the "Essai d'une Liste des Ébénistes Parisiens," by M. Emile Molinier, F. Gaspard Teuné is recorded as having lived in the Rue de Charonne. He was admitted to the Corporation of the Maîtres Ébénistes on March 29, 1766.



## Windsor Collection.

whole is mounted with ormolu, cast and chased, taking the form of festoons of drapery, sprays of flowers suspended by ribbons, pateræ, handles, and various classic mouldings. The mounts are of fine quality, and well, though sparingly, applied.

[See *Illustration*—Plate 35.]

### A Table.

*French (Paris) workmanship, style and period of Louis XVI. (1774—1793). Early manner.*

4 feet 6 inches wide.  
2 feet 1 inch deep.  
2 feet 9½ inches high.

This fine table was in March, 1828, sent to Windsor Castle from the pediment stores. Since 1866 it has been in its present position in the Corridor. On careful examination it appeared to the writer, that in place of the veneer of ebony with which its exterior is overlaid, mahogany was the wood originally used, and that ebony was substituted in 1832, when the table passed through the hands of Messrs. Morel and Seddon for "restoration." At that period black and gold was considered the proper colour scheme for the Royal furniture.

It is constructed of oak veneered with ebony, of oblong rectangular form, having broken corners; it contains one large drawer. The legs are of octagonal section, and taper towards the feet; in each facet of the legs there is a groove or flute; this is overlaid with brass. The enrichments of ormolu, cast and chased, suggest in their breadth of treatment the work of De la Fosse. They are utilized in the following manner:—along the front of the drawer, on the corresponding side of the table and upon the ends, are applied duplicated acanthus-leaf scroll-work; this is enclosed in a rectangular boundary of beading. The broken corners at the side form small square-shaped panels, and to each of these is applied a rosette with a seeding centre. Around the top of the legs is a heavy egg-and-tongue moulding, from which are hung, falling in festoons over the upper part of the legs, swags of various flowers. The feet are also of ormolu, and are formed of overlapping acanthus leaves; duplicated laurel leaves run some distance up the flutes of the legs. The whole table is surmounted by a slab of *verde antique* marble set in a border of ormolu, chased with an acanthus-leaf frieze.

## Windsor Collection.

### A Commode.

*French workmanship, style and period of Louis XVI. (1774—1793). Early manner.*

*6 feet wide.*

*2 feet deep.*

*2 feet 9 inches high.*

Unfortunately, though bearing the M.E. monogram (*maître ebéniste*), it is unsigned by the maker. This piece of furniture has been in the Vandyck Room since 1866.

Built upon a foundation of oak, it is rectangular in form, with flattened front corners and slightly projecting central panel; it has three cupboards in front, containing shelves and three drawers above. The whole of the exterior is veneered with ebony, having at the corners tapering fluted pilasters outlined with brass inlay. In each rectangular panel formed by the door of the cupboard, and in the ends of the commode, are inlaid panels of old Japanese lacquer, decorated with landscapes, figures and wild ducks, in the manner of the 18th century master, Kajikawa; the designs are executed in *Taka-makiyé* (raised golds). These lacquer panels, besides applied ormolu mouldings, have borders of that particular aventurine-like lacquer that in Japan is known as *Nashiji*. For the greater enrichment of this piece of furniture, caryatids and draped female figures have been applied in ormolu, cast and chased; to its corners, lions'-claw feet, a frieze of continuous acanthus leaves, pateræ and lesser mouldings of the same material are also applied. The whole is surmounted by a slab of white marble, the outline of which conforms to the shape of the commode.

[See Illustration—Plate 39.]

### A Commode.

Made as companion to the preceding example.

*English workmanship, following the lines of the French model; first half of the 19th Century.*

This, like the preceding Commode, has been in the Vandyck Room since 1866.

Little doubt can exist that this commode, built as it is upon a foundation of pine, must have been constructed from the remains of a second genuine commode, exactly matching the one just described, for the Japanese lacquer panels are of the same age and quality, as also are the spirited mountings of ormolu. However, the principle of its construction differs very considerably, being characteristically English and altogether inferior.

The lacquer panels in both pieces of furniture have been badly and needlessly restored.

## Windsor Collection.

### A Commode.

*French (Paris) workmanship, style and period of Louis XVI. (1774—1793). Early manner.*

*6 feet wide.*

*2 feet deep.*

*3 feet 3 inches high.*

Beneath the slab at the back it bears the stamp of the *ébéniste* JOSEPH. Recorded in the "Essai d'une Liste des Ébénistes Parisiens," by M. Émile Molinier.

It was bought for the Royal Collection in 1825 by Sir Charles Long. The centre panel was then of Sèvres porcelain, painted with flowers in the centre, and with green borders. In 1827 it was "restored" by Mr. Morel, when the Sèvres plaque was removed, and the copy of a Japanese lacquer panel added. It was in the Throne Room from 1868 to 1892, when it was removed to the Vandyck Room.

This grandiose commode, of the period and in the style of the early Louis XVI. (*gros Louis XVI.*) manner, has at some time been subjected to later English restorations and additions. In form it is rectangular, with three cupboards in front, the central one somewhat projecting; contained in each of these cupboards are three drawers, the whole being built upon a foundation of oak, veneered in the interior with king and tulip-wood, and on the exterior with ebony. In each door, and at the ends, are panels of Japanese lacquer (the central panel a French imitation of the Japanese), black with decoration in raised gold, inlaid with mother-o'-pearl, pewter, etc., in the manner of Ritsūo; the subjects chosen for decoration being conventional landscapes, buildings, and Chinese boys. Each panel has an applied border of ormolu, cast and chased, with duplicated acanthus leaves in the classic manner. At the corners, which are flattened, are attached large and heavy mounts of ormolu, consisting of a Term, cast and chased with overlapping vine leaves and acanthus leaf below, and a lion's mask and paws above. The ormolu feet in front are formed as lion's claws. Around the top frieze of the commode runs a solid frieze of ormolu, decorated with a bold egg-and-tongue and acanthus frieze. This in the centre is interrupted by the projecting front of the cabinet, while the frieze alters to one more largely composed of acanthus leaves, centering round a rosette.

The lower ormolu frieze of the commode differs somewhat, as the design is more open, introducing duplicated and reversed groups of acanthus leaves. This, like the frieze above, is interrupted in the middle by the application of a larger mask mount and pateræ, more recently added to the field the old design originally occupied. This is apparent by the fine holes that remain, showing evidence of the former mountings. The whole commode is surmounted by a slab of dove-grey marble that in outline conforms to the shape of the top.

[See Illustration—Plate 36.]

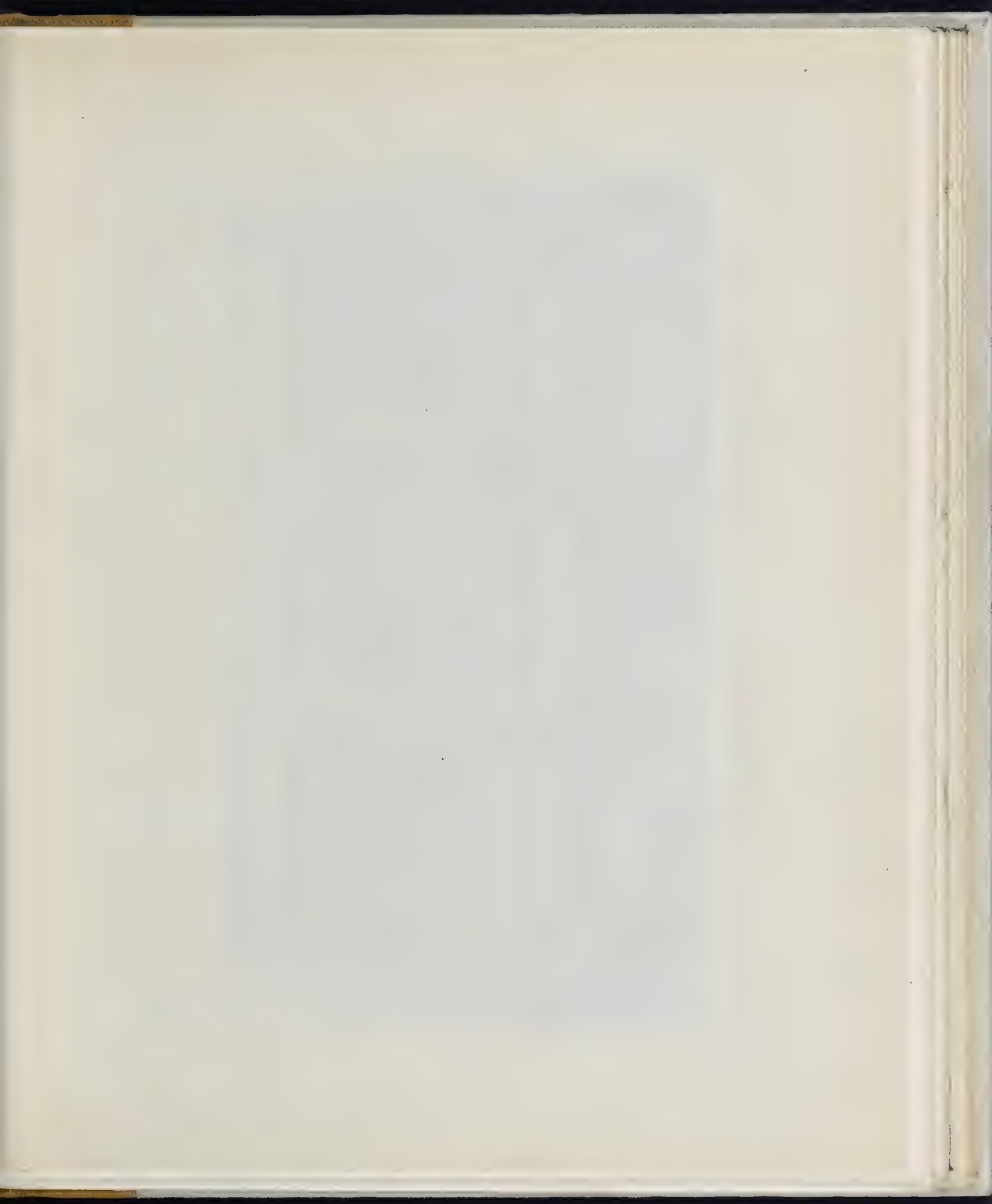




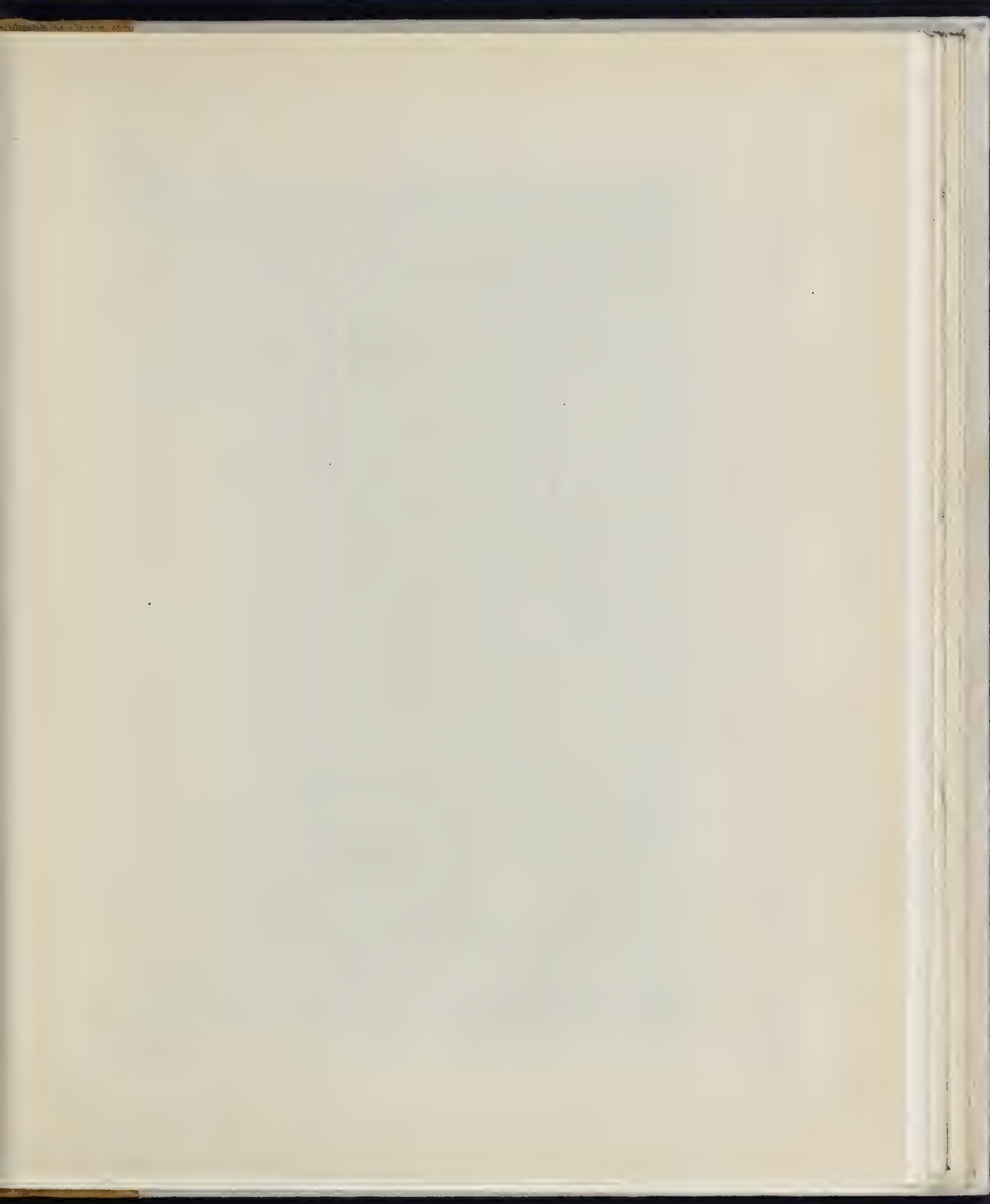






FIGURE 1. THE INTERIOR OF THE CABINET.









A CABINET OR COMMODE  
FRENCH 18th CENTURY, SECOND HALF OF THE 18th CENTURY





## Windsor Collection.

### A Commode.

*French workmanship, style and period of Louis XVI. (1774—1793). Early manner, with later English enrichments.*

3 feet  $4\frac{1}{4}$  inches wide.

2 feet  $3\frac{1}{4}$  inches deep.

2 feet  $10\frac{3}{4}$  inches high.

This commode was purchased for the Royal Collection at a sale of effects offered by Mr. Phillips, the auctioneer, in June, 1825. It was sent to Windsor Castle in 1833; in 1866 placed in the Vandyck Room; and in 1903 removed to its present position in the Picture Gallery.

Generally in style it would come under the heading of *gros Louis XVI*. The revival of classicism gradually set aside the florid scroll-work of the Louis XV. style, the growing refinement of which, during the later years of that King's long reign, is well shown in the commode under discussion. Its original outline is somewhat lost by the many alterations that have been made in the form of its base. The ormolu hooped feet now upon it were found in the Round Tower, and though certainly not belonging to the commode, were added in 1903 as suiting it in style; doing away at the same time with an absurd pedestal plinth that must have been added in the fifties of the 19th century. In form it is rectangular, with splayed corners, built upon a foundation of oak. There are three central drawers, and narrow cupboards at either end. The whole of the exterior is veneered with ebony, and contains in its principal panels, plaques of Chinese lacquer, in the Japanese taste, decorated with buildings, birds, etc., in raised golds, upon a black field. The central panel is of larger dimensions than the others, and greater importance is lent by a framing of ormolu, in each corner of which in the general composition are the annular handles of the drawers. The whole is most elaborately mounted with ormolu, cast and chased. The corners are Term-like, with draped busts of male and female satyrs. Around the commode, below the top moulding, is applied a classic frieze. These also outline the various lac panels; and around the lower mouldings are applied smaller friezes of ormolu. The commode is surmounted by a slab of white marble; this has a moulded border, which conforms to the general outline of the piece of furniture.

## Windsor Collection.

### A Table.

*French (Paris) workmanship, style and period of Louis XVI. (1774—1793).*

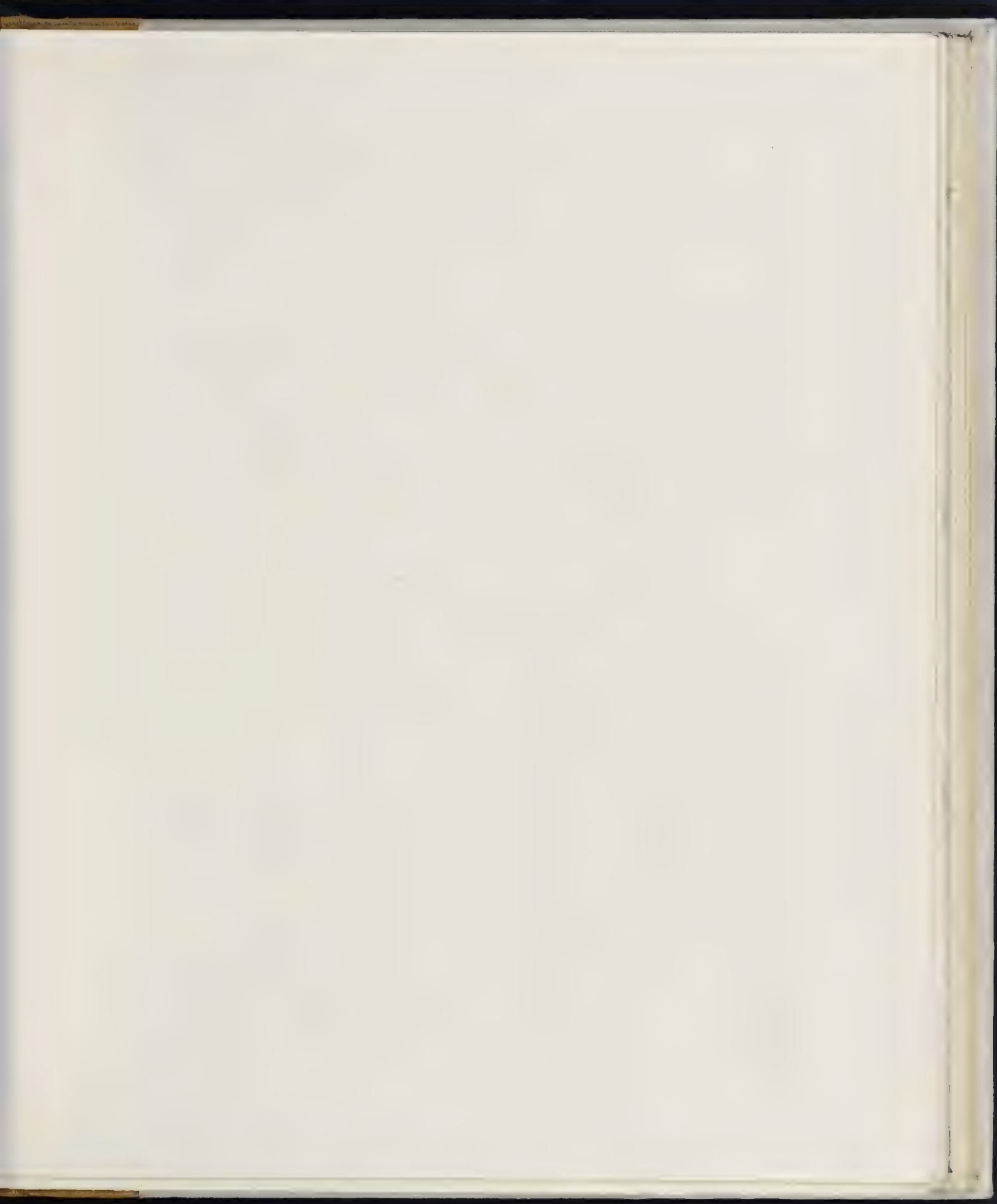
*2 feet wide.*

*1 foot 5 inches deep.*

*2 feet 5 inches high.*

The table was in the Bedroom of Her Majesty Queen Victoria from 1866 till 1902, in which year it was removed to its present position in Queen Alexandra's Sitting-Room.

This fine little table presents a good example of the popular and consequently most sought for type of Louis XVI. furniture, the more enriched and later styles of Riesener, almost monotonous to us now, owing to the numerous reproductions that are constantly being made. All large collections, the Wallace, the Jones, and numerous private ones, are rich in such *ameublement*. Classic mouldings, classic emblems, and elaborate marqueterie and parqueterie, are combined into a sort of "prettiness" that pleases all. Fashioned on a foundation of oak, it is of oblong rectangular form, containing a drawer in the end, a shelf beneath, and legs of square-shaped section that taper towards the feet; in front there is also a writing-slab. The top of the table and the shelf are of a close lattice parqueterie of sycamore, satin-wood, and ebony. The legs and sides are veneered with similar woods, also introducing rosewood, but simply applied. The sides are decorated with a central oblong rectangular panel protruding slightly above the others; these contain most elaborate appliquéés of ormolu, finely chased with the crossed thyrsus of Bacchus, and a basket of autumn flowers and berries. The end panels contain a crossed distaff and hoe, with flowers; the other exposed ormolu friezes consist of wreaths of roses, vine foliage, etc. Cords of ormolu run down the angles of the legs. The feet mounts are boldly chased with acanthus leafage. Around the top and the shelf beneath is a gallery of metal gilt.





A CABINET

FR. BALLY MADE FOR THE COMTE D'ARTOIS, DESIGNED BY FAUVET  
 FRENCH JANE WORKMANSHIP PLATE OF LOUIS XV. MANUFA. 1754-1760







## Windsor Collection.

### The Cabinet of the Comte d'Artois.

*French (Paris) workmanship, style and period of Louis XVI. (1774—1793). Late manner.*

4 feet 9 $\frac{3}{4}$  inches wide.  
1 foot 10 inches deep.  
8 feet 3 inches high.

This cabinet was purchased for the Royal Collection when the effects of Mr. G. Watson Taylor were sold at Christie's on May 28th, 1825. A note in the Sale Catalogue records that Mr. Watson Taylor purchased it in France at an early period of the Republic, when articles from the Palace of Versailles were sold by order of the Commissioners of the French Convention. When purchased by King George IV. it was placed in Carlton House. In 1839 it was moved to Windsor Castle, and for many years stood in the Audience Chamber. In 1902 it was moved to its present position in the White Drawing-Room.

Surpassing any piece of furniture of its kind in existence, this most wonderful monument of the cabinet-maker's art stands foremost among the Royal possessions. Perhaps not strictly in the artistic sense, for many would maintain that there is an overabundance of ornamentation, but accepting it as the finest example of furniture of its period in existence—the latest Louis XVI. or, say rather, Marie Antoinette manner—its value, from the collector's point of view, both historically and intrinsically, is enormous.

As to the original ownership of the Windsor cabinet some doubt exists, though we have ventured to call it by its old title of the Artois Cabinet. We could not, however, do better than quote from the admirable description of it given by Mr. F. S. Robinson in the *Magazine of Art*.\* "There is, indeed, some doubt as to the personage for whom this masterpiece was made. The arms of Sardinia and France coupled, point either to Louis XVIII., formerly Comte de Provence, or to the Comte d'Artois, afterwards Charles X., both of whom were brothers of Louis XVI., and made alliances with the daughters of the King of Sardinia."

The designer Cauvet, to whom, very properly, we may ascribe the honour of having designed this cabinet, is known to have worked for the two brothers of Louis XVI.

The Windsor cabinet, though, as already stated, the finest of its kind in existence, cannot claim to be unique, as the jewel cabinet made by Schwerdfeger (see Appendix I., Fig. A.) under the direction of Bonnefoy-Duplan for Marie Antoinette, and the cabinet made by Jacob Desmalter (see Appendix I., Fig. C.) for the Empress Marie Louise, are both fashioned on the same lines, though vastly inferior in design, as the medium of *verre églomisé* and inlays of vari-coloured woods has been requisitioned, rendering these two cabinets too composite in their general effect if compared with the

\* The series of articles were published in the *Magazine of Art* at intervals during the year 1900, and the final article in 1901.

## Windsor Collection.

actual simplicity of the Windsor example. An illustration of a model cabinet of the same description is also given in Appendix I. in Fig. B.

Turning to examine the "Artois" cabinet for the purpose of description, the first impression is that of sumptuousness and harmony of colour, together with a certain satisfactory sense of proportion, except for one architectural defect—the smallness of its eight inverted-cone-shaped feet, tapering to small ormolu ferrules, and lending to the whole cabinet the appearance of standing upon needle points, which, considering the massiveness of the upper part, detracts somewhat from the general effect. But we gladly pass over this defect, lost in admiration of the magnificent mounts of ormolu, cast and chased, to which this piece of furniture owes its lavish enrichment. They are of a superlative quality in all things—composition, modelling, chiselling, undercutting, gilding, and, finally, condition.

Chiselled to a degree of minuteness the beauty of which is barely appreciable unless carefully studied with a magnifying glass, this ormolu work might with justice be placed in the category of bijouterie rather than as forming part of the decoration of a large piece of furniture. Some controversy arose in the past as to the probable chaser of these mounts, Gouthière, Forestier, Thomire, and Feuchère having each in turn been credited with their production, Thomire apparently being finally chosen as the most likely artist. With this, however, the writer cannot agree, for splendid as we know the workmanship of Thomire could be, it was ever stiff and empirical as compared to the easy, prettily-designed, though somewhat attenuated manner of Gouthière, and of this gracefulness and softness of modelling the mounts upon this cabinet are pre-eminently characteristic. We therefore unhesitatingly assert that Gouthière and not Thomire was the artist-artizan of the ormolu work, and we are convinced that Cauvet designed the general composition. It is a matter for regret that neither the cabinet nor metal work is signed, for that would have ended all controversy on the subject. It was purchased by King George IV., to whom the Castle is indebted for so many of its fine possessions, but happily escaped the many renovations and restoration to which the other fine objects were subjected at the hands of Messrs. Morel and Seddon by order of King William IV. It is now in the same condition as on the day it left the maker's hands.

Before commencing the technical description of the cabinet, a word must be said in defence of certain irregularities of taste, invariably mentioned in the criticisms of this piece of furniture, namely the presence of the putty-like ormolu clouds supporting the double shield surmounting the top of the cabinet, and the puny little "property" vases flanking this heraldic hatchment. To say that the cabinet would have been preferable without these additional enrichments is simply to echo the opinion of all men of taste, but they are there and were originally so placed, no doubt, to supply the demand then existing for extravagant adornment. That would be, the writer imagines, the excuse Cauvet would have made to account for their presence. The Artois cabinet has been often written about, and is very ably described by M. de Champeaux in "*Les Meubles*;" by Sir Charles Robinson in the *Special Loan Exhibition Catalogue at South*



## Windsor Collection.

Kensington in 1862; by Mr. F. S. Robinson; and in the unsigned Handbook of the Jones Collection, which, referring to it, states, "The famous cabinet with mounts by Gouthière, in her Majesty's possession, was copied, by permission, for the late Marquis of Hertford about twenty-five [now forty-five] years ago. No one unaccustomed to see furniture of such a kind would believe that there could be much difficulty about the business. The wood was merely plain polished mahogany, without relief or inlay. Almost all the decoration was in the ormolu mounts. Every pains was taken to chisel the metal-work as delicately as the original, and it took months and even years before the copy was complete. The bills amounted to more than £3000, fairly spent on workmanship. A large part of the expense was incurred in the last finishing and fitting of the metal work." Sir John Murray Scott, Bart., is now in possession of that copy, having inherited it from Lady Wallace. The Windsor cabinet, when sold at Christie's in 1825, was described in the following eulogistic terms in the Sale Catalogue:—

"A magnificent cabinet of mahogany; the front, elegantly disposed in three panels or compartments, opens by folding doors (enclosing 18 drawers), surmounted by a mask of Apollo, and a frieze of foliage. In the centre panel is suspended the lyre of Apollo between two wreaths of olive, resting upon a torch which springs from the centre of two branches with arabesque scrolls connected by festoons. A trophy of torches and arrows is suspended within a wreath below. In the centre of one of the scrolls, the corolla of a flower is pierced to receive the key. The ormolu cornice is supported by caryatides. The stand of the cabinet contains three drawers with reliefs and friezes, and rests upon eight legs fashioned as quivers, with vases on the plinth, and is backed with looking-glass. The arms of a branch of the Royal family of France, and a group of Cupids of ormolu, surmounted this splendid piece of furniture (a *chef d'œuvre* of the ingenious Riesener), which is about 4 feet 6 inches wide, and 9 feet high."

Since becoming a Royal possession it has been twice exhibited, once at a Loan Collection held in 1852 at Gore House, and later in 1862 at the Special Loan Exhibition held at the South Kensington Museum. A note in the Gore House Catalogue is here reprinted, showing the esteem in which it was then held:

"A noble work of the celebrated French cabinet-maker, Gouthière. This magnificent piece is, perhaps, one of the most perfect examples of finished workmanship ever executed. It is likewise an excellent example of the style of Louis XVI., carried out by the best artists of the epoch. We observe here an entire change from the curved lines and surfaces so in vogue in the previous reign; here the leading lines of the piece are rectilinear, being the proper consistent treatment of wood. The disposition of the various parts is somewhat architectonic, though not objectionably so, and the appliqué enrichments in ormolu are arranged with the utmost taste and propriety; the effect of the whole being a chaste and subdued richness, and at the same time a light and elegant effect, which is most captivating. The puerile idea carried out in the legs or supports of the cabinet is, however, unfortunate; here the absurdity of the notion of placing so great a mass on quivers of arrows needs no comment. But it is in the chased ormolu ornaments that the chief merit of the work is



## Windsor Collection.

### A Bedstead.

*French workmanship, style and period of Louis XVI. (1774—1793). Late manner.  
Made and signed by G. JACOB.*

*7 feet long.  
4 feet 3 inches wide.*

This bedstead was purchased for the Royal Collection in 1903 by the Lord Farquhar, G.C.V.O., Master of the Household. On its arrival in the Castle it was lengthened six inches. The work was done in the Castle workshops.

Like the State Bedstead just described, it is of mahogany overlaid with plaster and gilt; classic friezes, pateræ and fluted pilasters form its chief decoration.

### A Suite of Furniture.

It consists of a sofa, six fauteuils and eight chairs.

*French workmanship, style and period of Louis XVI. (1774—1793). Latest manner.  
Made and signed by G. JACOB.*

This fine suite of furniture is now placed in the King's Room at Shaw Farm. One fauteuil and one chair are to be found in the office of the Inspector of the Castle, in the Lord Chamberlain's Department. Their previous history is unknown.

They are constructed of mahogany, with fluted tapering legs and rectangular backs, which contain a form of trellis design. A further enrichment is lent them by the addition to their principal parts of beaded moulding in ormolu. Acorn-like forms, also of ormolu, finish the tips of the side supports. They are now covered with green leather.

### A Pair of Side Cabinets.

*7 feet 3 inches high.  
2 feet 11 inches wide.  
11 inches deep.*

These have been made *en suite* with this set, with glazed doors above and below. A repetition of the tracery is to be seen at the tops.

## Windsor Collection.

### A Secrétaire.

*Comprehensively of French workmanship, of the period of Louis XVI. (1774—1793).*

*7 feet 3 inches wide.*

*3 feet 4 inches deep.*

*4 feet 5 inches high.*

Bought for the Royal Collection in the first quarter of the 19th century from Mr. Baldock. In October, 1829, it was sent to Windsor. Since 1866 it has been in its present position in the Rubens Room.

Like so many of the pieces of furniture in the Castle it is very difficult to determine its original appearance. The elaborate mountings of ormolu, cast and chased, are fine and most certainly Parisian, and of the latter part of the 18th century. Its construction, of oak veneered with ebony, is English and of the early part of the 19th century, probably the work of Messrs. Morel and Seddon. The monogram D.L. that forms the key escutcheon would be very interesting if it afforded a clue to the original owner. The secrétaire is rectangular, resting on six fluted tapering legs; there are two drawers on either side and a drawer in the centre. Rising in a rectangular form from the back is a shelf with folding doors in the centre, flanked by four drawers on either side and three narrow drawers above and below it; these have a frieze of elaborately arranged acanthus foliage applied above. At either end, also applied in ormolu, are oval compartments containing figures of children playing, also bearded masks and hearts pierced with arrows. The various handles take the form of festoons of flowers, and the lock escutcheons, as before stated, are formed of the monogram D.L. with interwoven laurel branches. On the top of the back part is a gallery of metal gilt, also slabs of veined black and white marble.

## Windsor Collection.

### A Secrétaire.

*French workmanship, style and period of Louis XVI. (1774—1793). Late manner.*

*3 feet 6½ inches wide.*

*1 foot 8 inches deep.*

*5 feet high.*

This secrétaire was purchased from Messrs. Morel and Seddon in 1827, and was formerly in one of the upper rooms of Carlton House. In 1866 it was in the King's Audience Chamber, Windsor Castle, at a later date removed to the Corridor, and in 1902 placed in its present position in Queen Alexandra's Sitting-Room.

This effective piece of furniture, though possessing its original French foundation of oak, bearing the *M* (*maître ébéniste*) stamp, has been subjected early in the 19th century to the most rigorous over-cleaning, and also to certain alterations made in England. In its original condition the secrétaire was in all probability less enriched, the Sèvres plaques in the panels being an addition. In form it presents no difference from the accepted type of the upright secrétaire; it is rectangular, with flattened corners, the front falling on a hinge, disclosing six drawers and shelves; above, concealed by the applied ormolu frieze, is also a shallow drawer, whilst below the falling front is a cupboard, now containing two drawers and a shelf. As decoration a veneer of curiously marked pollard walnut is used in rectangular panels; these are bordered with kingwood banded with ebony. The corners are veneered with ebony, having in each three flutes overlaid with brass. The whole is most richly mounted with ormolu, cast and finely chased, taking the form of applied friezes, pateræ, etc. It is lined with cedar-wood. In the centre of the falling front is applied a circular plaque of soft-paste Sèvres porcelain, the back of which is inscribed SEVRES, R. F. 1793. F. P. MICAUD, the latter being the painter's name. It is painted in natural colours, with a fighting cock standing in a landscape; encircling this is a wreath of various flowers and fruit. Outside this, again, is a band painted in representation of lapis lazuli. In the folding doors below are also inlaid two small rectangular plaques of soft-paste Sèvres, each painted with a spray of various flowers by Thevenet, Sen., with a border of gold; they bear the date-letter for the year 1773. The secrétaire rests on four inverted-cone-shaped feet, and is surmounted by a slab of Griotte marble.

[See Illustration—Plate 38.]



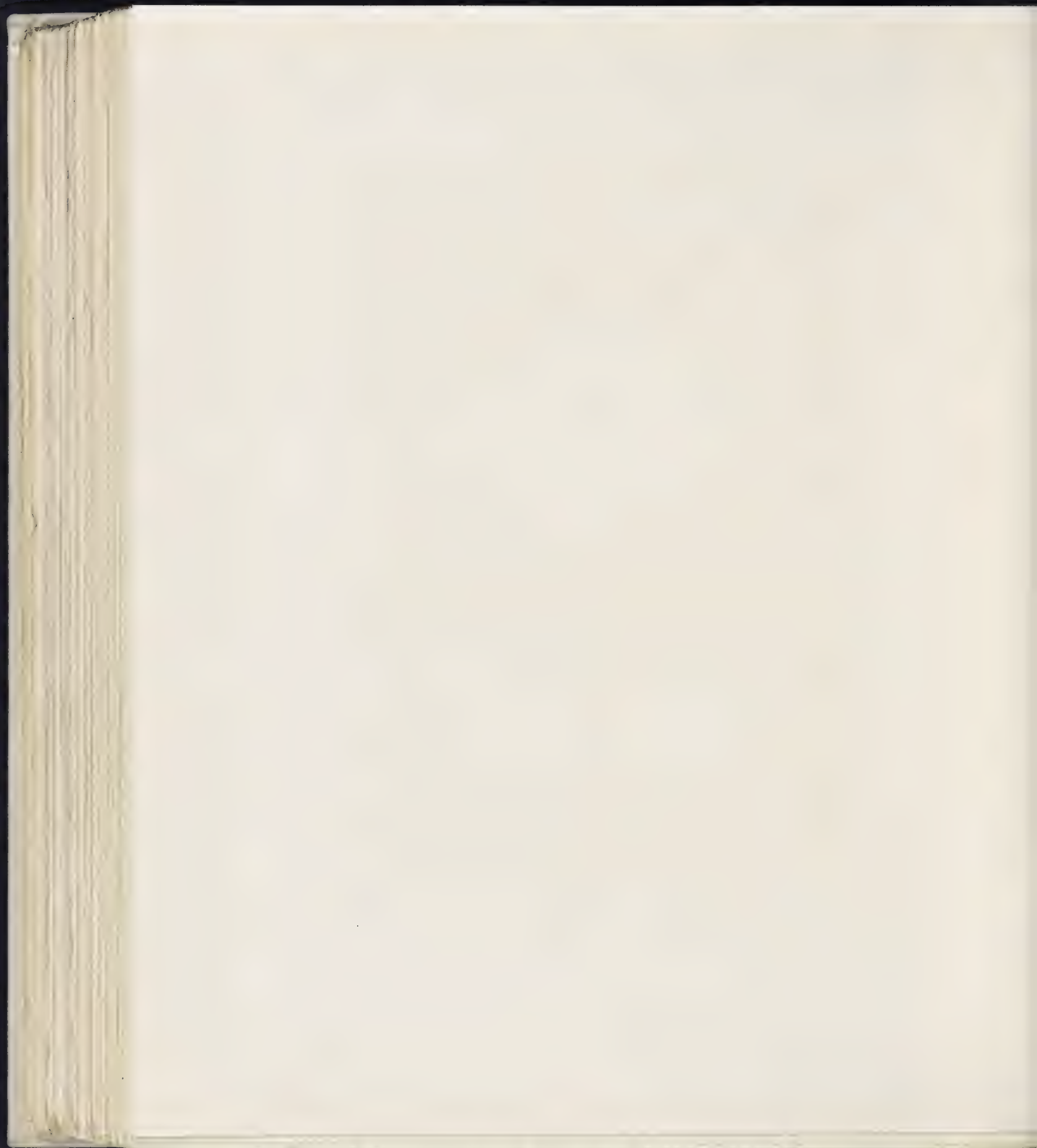




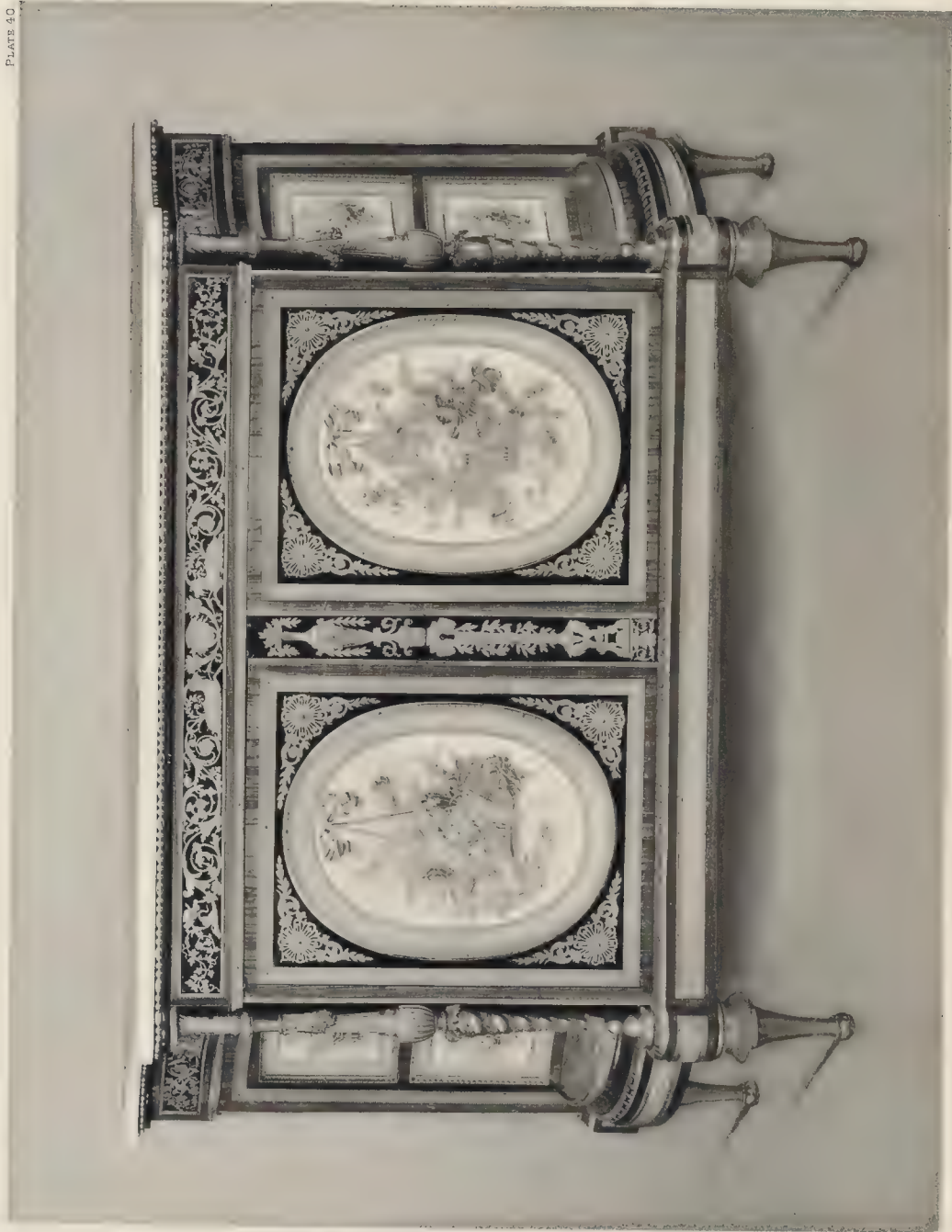


A SECRÉTAIRE

1110. H. W. F. MALLON. REFERENCE TO THE 1110. PART OF THE 11th CENTURY







A CABINET OR COMMODE

FRENCH WORKMANSHIP. LATEST STYLE AND PERIOD OF LOUIS XVI. (1774-1793)







## Windsor Collection.

### A Cabinet or Commode.

*French workmanship, style and period of Louis XVI. (1774—1793), late manner, but with certain alterations made in England, in the first quarter of the 19th Century.*

5 feet wide.

1 foot  $7\frac{1}{2}$  inches deep.

3 feet 2 inches high.

Although without a stamp or *maître ébéniste* mark this piece of furniture is probably by MARTIN CARLIN. It was purchased in 1826 from Messrs. Morel and Seddon for the "Bow-Room" state floor of Carlton House. The price paid for it was £367 10s. In 1828 it was sent to Windsor Castle. Since 1866 it has occupied the White Drawing-Room.

This splendid piece of furniture has for so long a period borne the reputation of being of undoubted French manufacture throughout, with ormolu enrichments by Gouthière, that no small amount of courage is required on the part of the present writer to point out its English alterations and additions. He has not arrived at this conclusion without the most careful technical examination, but unmistakable evidence is noticeable both in its construction and in the design of the ormolu appliqués with which its front panels are enriched. Gouthière might have designed and chiselled the narrow frieze of vine foliage, recumbent goats and tendrils that run across the top drawer of the cabinet, but he could not, nor would he, have either passed or worked the rosette-like appliqués upon the doors, or the poor flat mouldings framing them. These are essentially English, and in the latest classic manner.

However, with all this perhaps too severe criticism, it remains a very splendid piece of furniture, worthy in detail of much admiration, and *par excellence* adapted for the suitable decoration of the drawing-room or boudoir of a Palace. It is also an ingenious adaptation of the French "Marie Antoinette" style, not too popular in England at that time, to the luxurious requirements of Carlton House, for which Royal residence it was purchased.

It is constructed of oak, with all its exposed surfaces veneered with tulip-wood and kingwood; in front it is rectangular in form, with cupboard doors enclosing three drawers, and a narrow drawer above. (This has at a more recent date been removed, and the front permanently screwed in.) The ends at the base are of semicircular convex outline, but above, that is to say immediately above the base support, it suddenly alters to a semicircular concave outline, thus affording room for a small shelf at either end. At the corner angles of the front are baluster columns of ormolu formed as narrow fluted vases, resting upon attenuated cone forms, bound spirally with laurel foliage. The four feet, also of ormolu, are of inverted-cone form. The door panels have large oval plaques of soft-paste Sèvres porcelain let into them, occupying nearly their whole surface (each  $16\frac{3}{4}$  inches by  $12\frac{3}{4}$  inches); these are beautifully painted in polychrome with suspended

## Windsor Collection.

baskets of various flowers, in a border of turquoise and gold *œil-de-perdrix* pattern. The plaques bear the date-letter for the year 1776, and are painted by Boulanger; the rectangular convex panels at either end are *en suite* with these. The door panels outside the Sèvres plaques are overlaid with metal, japanned translucent dark blue, as is also the central stile of the door; these are enriched with ormolu appliqués, which, as before stated, are essentially English in their treatment. Around the base of the commode runs a flat frieze of simple ormolu milling. The whole is surmounted by a slab of white marble, the edge of which is moulded, and conforms to the shape of the commode. The shelves at the sides have small panels of Rosso-antique marble lining them.

[See Illustration—Plate 40.]

### A Cabinet or Commode.

*French workmanship, style and period of Louis XVI. (1774—1793), late manner, bearing the impressed stamp of A. WEISWEILER.*

3 feet 2 inches high.

1 foot 7 inches deep.

4 feet 6½ inches wide.

Adam Weisweiler, of the Rue Faubourg St. Antoine, was admitted into the Corporation of the *Maîtres Ebénistes* on March 16th, 1778. His work is not uncommon, though this example is immensely rich in its appliqués, for as a rule he is represented by plain Riesener-like furniture, with simple ormolu or even brass enrichments. This cabinet was purchased in September, 1827, from Messrs. Morel and Seddon for the "Bow-Room" state floor of Carlton House. The price paid was £210. In 1828 it was sent to Windsor Castle. Since 1866 it has occupied the same position in the White Drawing-Room. It is both curious and interesting to note that when purchased the present inlaid Sèvres porcelain plaque (painted with the basket of flowers) was not in the front panel of the cabinet. In its place was one (no doubt afterwards broken), which in the inventory is described as follows:—"Large panel of old Sèvres porcelain, with blue and gold borders, the centre pencilled in various Roman figures on gold ground."

This piece of furniture, which so closely resembles the last described as to make a most excellent pendant to it, only differs slightly in the form of its ends and in its central enrichment. The ends, as in the other cabinet, splay away and are of concave, semi-circular form, the base, as well as the top, being concave. The side of the actual cabinet is rectangular, so that a triangular space is thus left at either end; this is utilised as a shelf, a second one being added half-way up the cabinet. Exactly the same Gouthière-like ormolu frieze runs along the front of the top drawer, and ormolu columns of similar design to those on the other cabinet are placed at the angles. It is constructed of oak veneered with tulip-wood and ebony. There is but one door in the front, and this is enriched by a large circular plaque of soft-paste Sèvres porcelain, very finely painted by

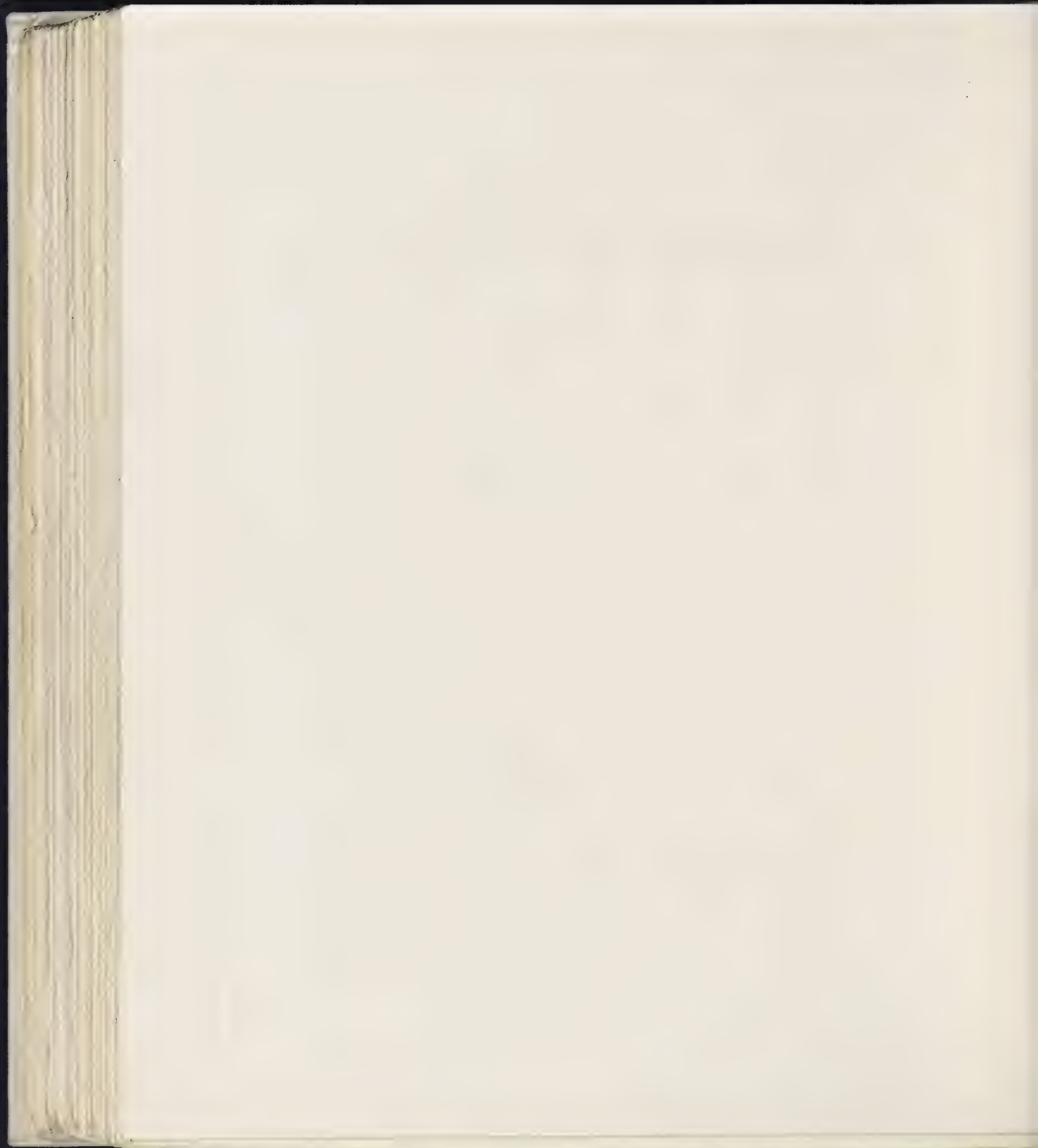








A CABINET OR COMMODE  
FRENCH WORKMANSHIP, MADE BY A WEISWEILER  
LATEST STYLE AND PERIOD OF LOUIS XVI (1774 - 1793)



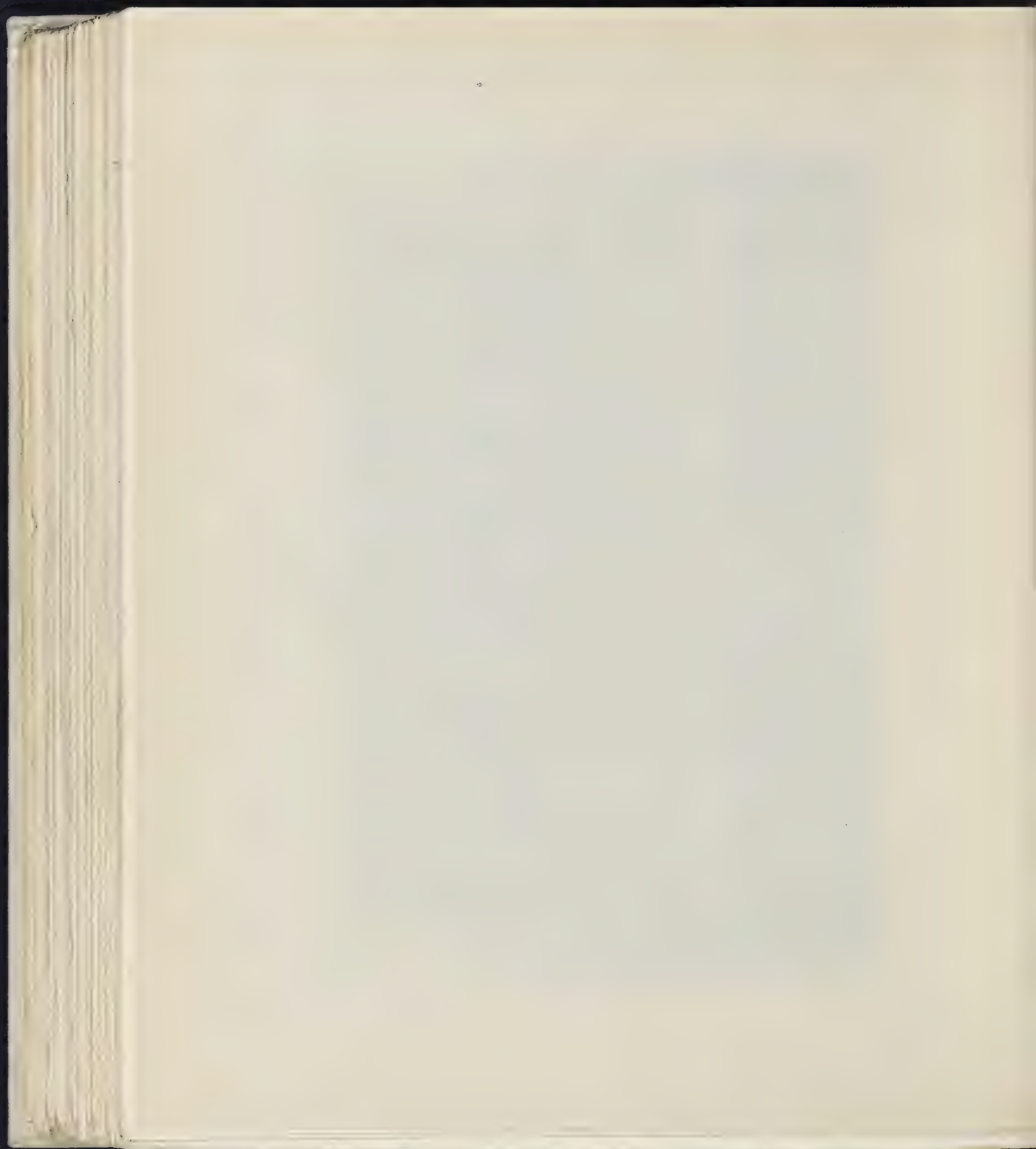




A CABINET  
FRENCH WORKMANSHIP, LATTER PART OF THE 18<sup>TH</sup> CENTURY







## Windsor Collection.

Catrice in polychrome with a basket of assorted flowers, resting upon a marble slab. The Sèvres plaque bears the date-letter for 1768; this is set in a rectangular frame of ormolu, cast and chased with various borrowed classic ornaments. Outside this framing other appliqués of ormolu are set, taking the form of slender acanthus foliage, entwined with tendrils. Outside this again is a rectangular border composed of a plain, milled ormolu moulding. Flanking the central door are two upright appliqués, exactly similar to that which runs down the stile of the cabinet just described. The legs are of inverted-cone form, fluted and inlaid with brass. Small looking-glass panels are in the ends of the cabinet at the back, the shelves there inserted having small brass galleries around their edge. The whole cabinet is surmounted by a slab of white marble, set into a gadrooned moulding which conforms to the outline of the top edge of the cabinet; around the base is also a similar moulding. The shelves at the sides have small plaques of Rosso-antique marble lining them. [See Illustration—Plate 41.

### A Cabinet.

*French workmanship, style and period of Louis XVI. (1774—1793). Late manner.*

4 feet 10½ inches wide.  
1 foot 7 inches deep.

This commode is without a maker's stamp, but has impressed upon the top of it the monogram G.R. It is also recorded that in 1830 it was repaired by one Ederon. It was in the White Drawing-Room from 1868 until the year 1901, when it was removed to the Queen's Audience Chamber.

It is of the period and latest style of Louis XVI., rectangular in form, with three folding doors in front, standing on six inverted-cone-shaped legs; it is fashioned of oak, veneered with ebony. At the corners are tapering, fluted columns; these, repeated in a flattened form, divide the three front doors. For enrichment the cabinet relies chiefly upon its elaborate mounts of ormolu, cast and chased, but it has the addition of plaques of Florentine *pietra dura* mosaic, the designs chosen being groups of flowers and birds, the panel in the centre having a basket of various fruits. This is a smaller panel than the others, but beneath it, inlaid in a matrix of amethyst and jasper, is a group of fruit, carved, polished and set in half relief. Around each *pietra dura* panel is a marqueterie of brass. The top frieze is of classical origin and applied in ormolu, finely chased with acanthus leaves and wheat ears. The whole is surmounted by a slab of finely mottled *giallo* marble.

A cabinet containing panels of like Florentine mosaic is preserved in the Mobilier National of Paris; it is of the period of Louis XIV. and was bought in 1782 from the collection of the Duc d'Aumont for the collection of Louis XVI. The "Mobilier" cabinet, if compared with the Windsor example, shows a more robust form of decoration, the mouldings are more pronounced, and its style generally larger. In the Windsor commode the mouldings have dwindled, and the ormolu enrichments, through constant repetition, have lost their original meaning. [See Illustration—Plate 44.

## Windsor Collection.

### A Console Cabinet.

*French workmanship, style and period of Louis XVI. (1774—1793), but in the very latest manner. Probably the work of Jacob Desmaller.*

3 feet  $8\frac{1}{2}$  inches wide.  
1 foot  $9\frac{1}{4}$  inches deep.  
3 feet  $5\frac{3}{4}$  inches high.

The cabinet is constructed of oak veneered with ebony, rectangular in form, with four pilasters in front that stiffly support the upper portion, leaving between them the sunken panels, of which the largest one is in the centre. The whole is sparingly enriched with appliqué of ormolu, cast and chased: at either corner these take the form of female terminal busts, with *palmettes* above their heads, the term finishing in representations of feet. The centre pilasters have capital bases and curious bands of zig-zag ornaments in the centre, also of ormolu. It is, however, to the many rectangular and oval panels of *pietra dura* that the cabinet owes its general rich effect. Many semi-precious stones, either in flat or raised inlays, are used in its construction, and baskets of flowers, fruit, birds, and Crown Imperial lilies are the chief subjects chosen for enrichment. This decoration, though too profuse, like that on the cabinet just described, is somewhat effective in a cold empirical manner. The console cabinet is surmounted by massive slabs of Egyptian porphyry; it rests on four lion's-claw feet of ormolu, and an under plinth that has been more recently added.

### The Companion Console Cabinet.

Although an exact companion to the Console Cabinet just described there is a difference in the arrangement of its plaques of *pietra dura*, which in this Cabinet are all in flat inlay.

## Windsor Collection.

### A Cabinet.

*French workmanship, style and period of Louis XVI. (1774—1793), but in the very latest manner. Probably the work of Jacob Desmalter.*

4 feet 9 inches wide.  
1 foot 10 inches deep.  
3 feet  $2\frac{1}{2}$  inches high.

This cabinet was purchased for the Royal Collection when the effects of Mr. G. Watson Taylor were sold at Christie's on May 28, 1825. When purchased by King George IV. it was placed in Carlton House. In 1827 it was delivered to Mr. Morel, who restored it and sent it to Windsor Castle in the following year.

The cabinet is constructed of oak, all its exterior which is not enriched being veneered with ebony. It is of oblong rectangular form, the front divided into three parts by the introduction of four spirally-turned ebony columns. The centre division is the largest; this, like the flanking panels, forms cupboards. For the ornamentation of the whole, and more especially the front, are inlaid plaques of *pietra dura* mosaic, but differing somewhat from the preceding cabinets, as the groundwork in which the various designs of flowers, etc., are set is in this case composed of oriental alabaster, onyx and agate. In place of panels of such mosaic, at the end of the cabinet are inlaid upright rectangular compartments of brass, pewter and tortoiseshell in the manner of Boulle-work in the "second" part. For the greater enrichment of this cabinet various mouldings of ormolu, cast and finely chased, are applied in profusion. A slab of veined black and yellow marble surmounts the cabinet; this is set in a moulding of ormolu.

### The Companion Cabinet.

It is not stated that this cabinet was purchased with its companion at the sale of Mr. Watson Taylor's effects, but this is probably an oversight, as it is of the same period and in every way the companion cabinet to that just described.

### A Pair of Cabinets.

*English workmanship, second quarter of the 19th Century, made en suite with the pair of cabinets just described.*

2 feet  $11\frac{3}{4}$  inches wide.  
1 foot 7 inches deep.  
3 feet 2 inches high.

They correspond in general design with the larger cabinet, and were made to match. They are, however, essentially of English workmanship, save the panels of Boulle-work that are in the sides; these are French, and are alternately in the "first" and "second" part.



## Windsor Collection.

### A Suite of Furniture.

Comprising a sofa, two large arm-chairs (*bergères*), six arm-chairs (*fauteuils*), six chairs and a fire-screen.

*The tapestry covering is French (Beauvais), third quarter of the 18th Century. The frameworks made in England by Messrs. Morel and Seddon in 1829.*

The frameworks are of mahogany, gilt, with rectangular backs and slightly curved fronts. The legs are circular in section, and taper towards the feet. In the centre of the top rail is a rosette within a formal laurel wreath, with branches of acanthus foliage springing away on either side; this forms the broken outline of the top. To the various plain sunk mouldings that run round the frames of the seats and backs are applied, in small groups, formal leaf ornaments.

The Beauvais tapestry seats and backs have upon an *eau-de-nil* ground rectangular compartments, while the seats have groups of various flowers in natural colours, and upon the backs are landscapes, with river scenes and rocks, also different birds, etc.; both these designs are framed in wreaths of oak and laurel foliage, interspersed with flowers. Upon the arm-pads are plain detached sprays of flowers.

Like the tapestry upon the next suite of furniture described it has been adapted in England and upholstered in the English manner, which in this case has necessitated additional bands round the edges. These have been chosen and added from a different set of tapestries, as they do not entirely match in decoration.

The heavy English treatment of the frames of this suite accords incongruously with the delicacy of the French tapestry with which they are covered, though producing a general effect of grandeur and richness of colour.

[See Illustration—Plate 46.]

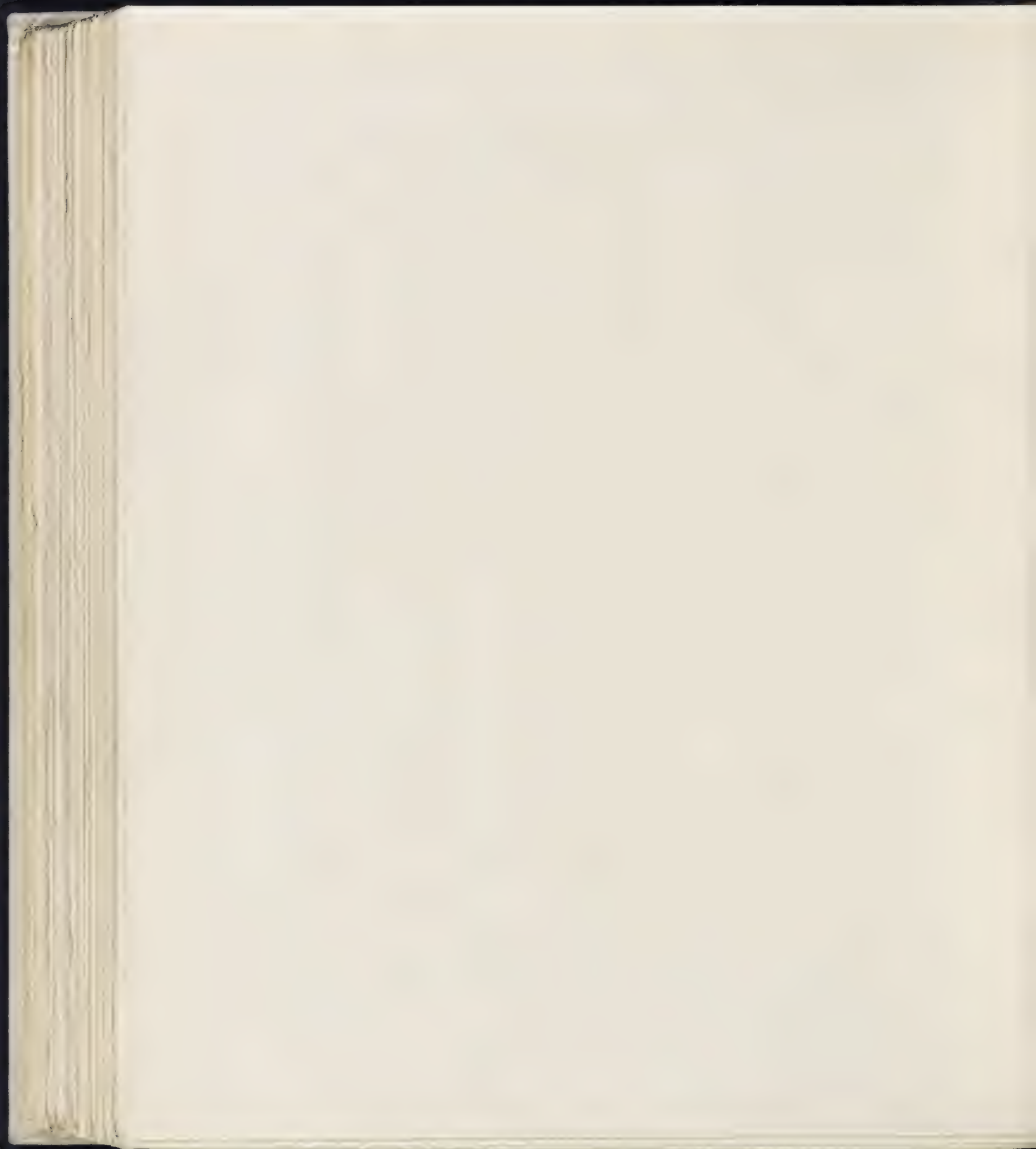








THE PRINCE OF ARTHUR AND HIS KNIGHTS  
 BY J. H. STODOLSKY, 1854.



## Windsor Collection.

### Two Chairs.

The frameworks are by Messrs. Morel and Seddon, made in 1829.

Almost matching the suite last described, save that the tapestry backs have bouquets of flowers upon them in place of landscapes and birds.

### A Suite of Furniture.

Comprising a sofa, six\* arm-chairs (*fauteuils*) and four chairs.

*The tapestry covering is French (Beauvais), late 18th Century; the framework of English workmanship, middle of the 19th Century.*

This suite of furniture has been in its present position in the Sitting-Room No. 240 since 1866.

Nothing could be more absurd or out of keeping with the fine silk tapestry backs and seats than the oak frameworks which form the setting for these panels. It is designed in the bastard Gothic taste, with its carved ornaments gilt. The various panels of tapestry are enriched with vases of flowers, warlike trophies, and swags of various flowers woven in polychrome. Upon the chairs only are diamond-shaped panels with vases reserved *en grisaille* upon a pale blue ground; the borders, on which are reserved acanthus leaves and honeysuckle ornaments in buff, are of a slaty-green colour.

### A Settee.

*The tapestry covering is French (Beauvais), late 18th Century. The framework is of English workmanship, middle of the 19th Century.*

3 feet 3 inches long.  
1 foot 11 inches wide.

This settee was in the Tapestry Room in the Lancaster Tower from 1866 to 1902; in the latter year it was removed to its present position in Queen Alexandra's Sitting-Room.

Very little can be said in praise of the carved and gilt framework of this piece of furniture, for it was produced under the worst middle Victorian influence. The legs are cabriole in form, and connected beneath by a stretcher. The settee would not be chronicled in this volume were it not for the fine Beauvais silk tapestry (a panel taken from the suite just described) that has been utilised in covering the seat; this was

\* Three sets of the tapestry seats, backs and arms forming the arm-chairs have had new frameworks made for them in 1904 by Messrs. Waring. They are well designed in the Louis XVI. fashion, and are in every way in good taste. They are carved of beechwood, and gilt. These chairs are now in the Picture Gallery.



## Windsor Collection.

originally the back covering of a sofa. The panel is decorated with a basket of fruit, standing upon an arrangement of acanthus-scrolls, among which are festooned swags of flowers, all woven in polychrome. The borders, on which are reserved acanthus leaves and honeysuckle ornaments in buff, are of a slaty-green colour.

### A Suite of Furniture.

Comprising a sofa and seven arm-chairs (*fauteuils*).

*The tapestry covering is French (Beauvais), of the third quarter of the 18th Century.  
The framework made in England by Messrs. Morel and Seddon in 1829.*

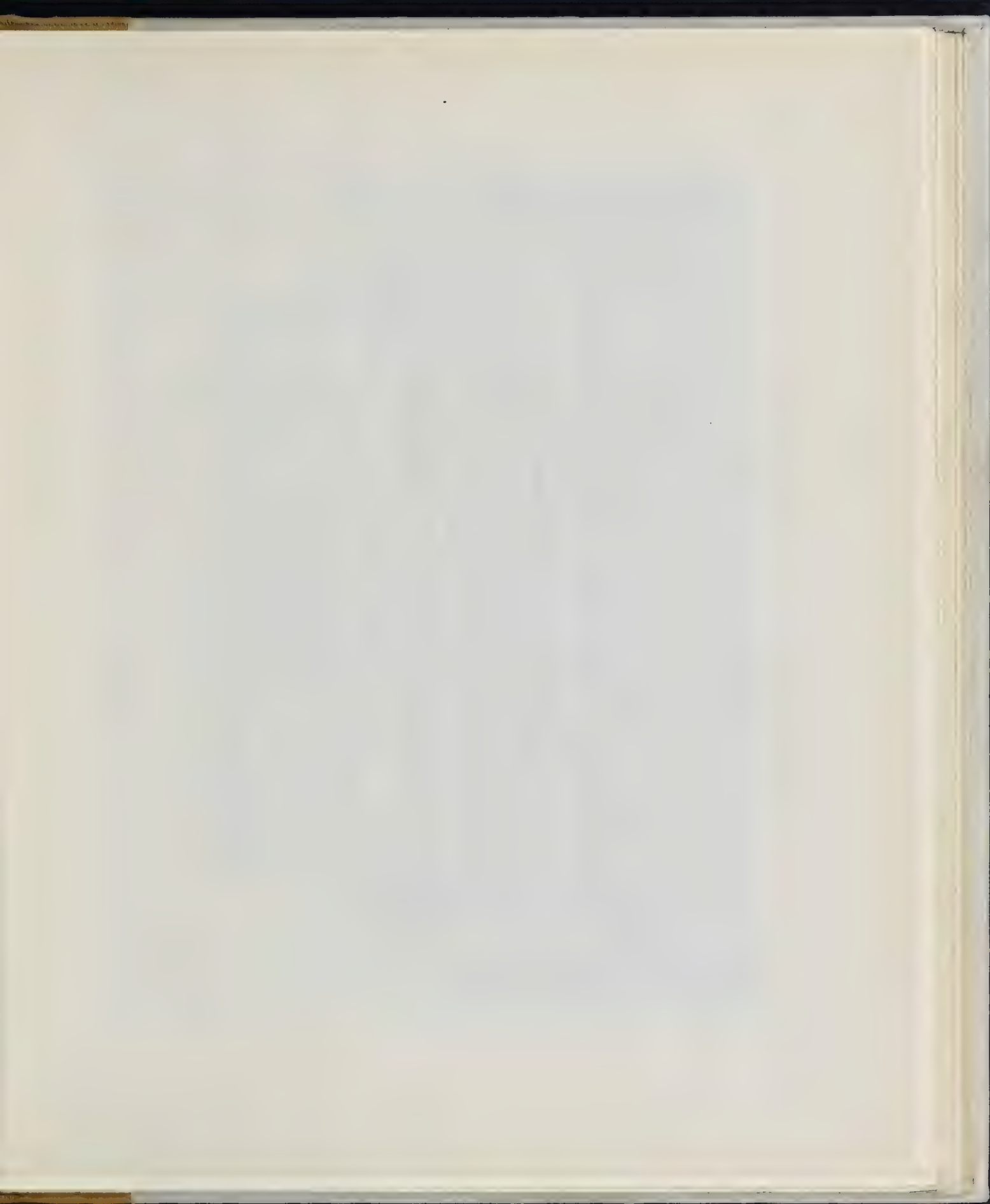
This suite of furniture was preserved in the Rubens Room from 1863 until 1902, when it was removed, four chairs being placed in the Vandyck Room, and the remainder of the suite arranged in the White Drawing-Room.

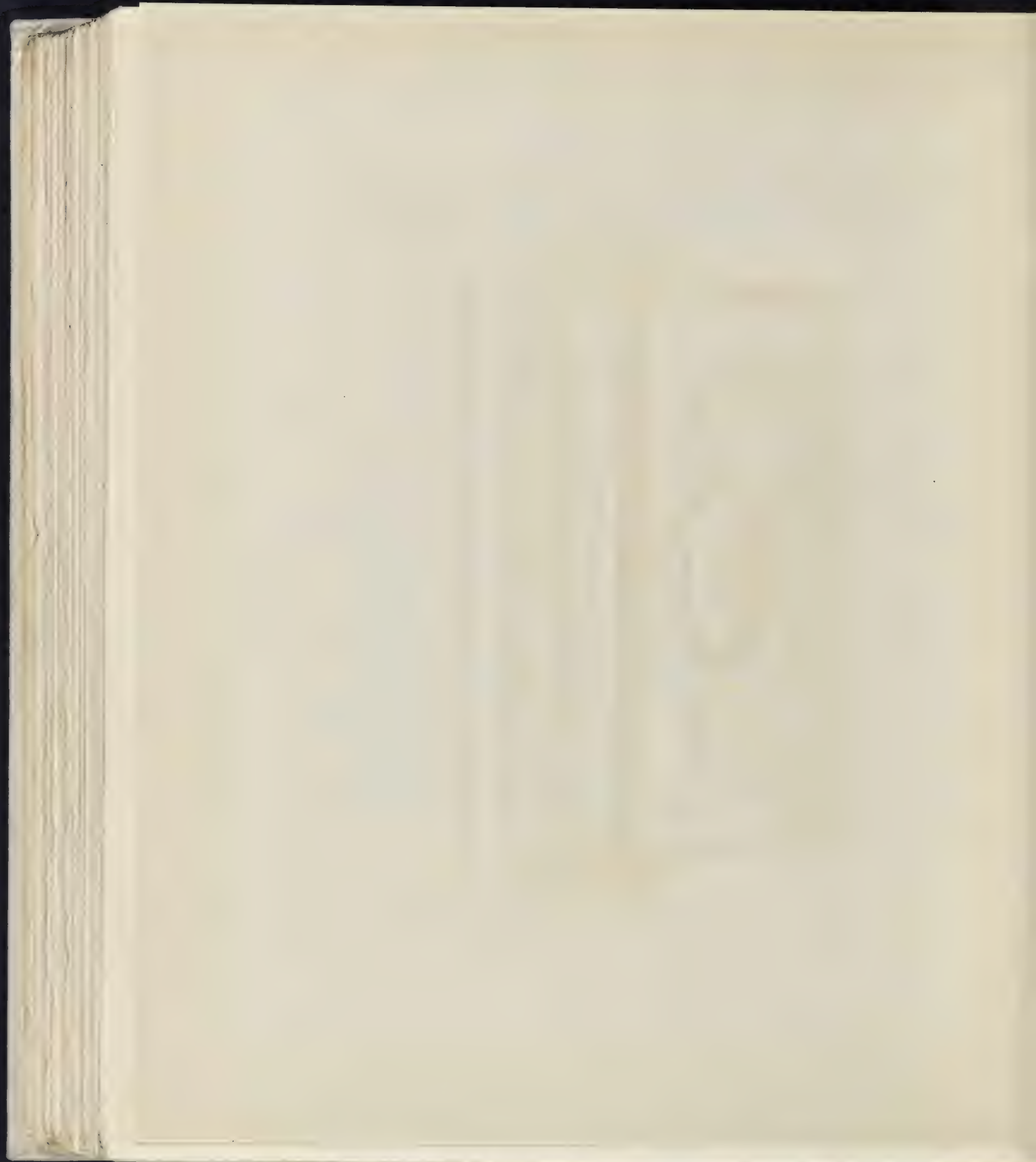
The frameworks are of oak, with mahogany arms and legs, the whole surface-gilt. The backs are rectangular, the arms supported on baluster forms, the fronts slightly curved, the legs tapering towards the feet. For decoration they rely upon somewhat clumsily adapted acanthus-leaf and lotos-petal forms, also upon curtain enrichments borrowed from antiquity, applied in ormolu, cast and chased.

The chief attraction in this suite of furniture lies in the fine tapestry that is utilised in covering the seats, backs and arms, executed in the looms of Beauvais, and decorated in the following manner:—Upon a pale buff ground, in the centre of each principal part, are panels (upon the seats diamond-shaped, and upon the back oblong-octagonal) of *bleu rure*, having various trophies, doves, etc., reserved *en grisaille*; around the panels are wreaths of various flowers executed in polychrome with conventional acanthus branches intertwining; on the back panels are pale green drapery-like forms above, bound with flowers. The general scheme of the ornamentation is arranged within a border of hazel brown. Upon the arm-pads detached sprays of flowers appear.

The frameworks of this suite were made, as before stated, in 1829 expressly for adaptation to these fine tapestries, for although altogether out of character they have been fitted to them, little to the detriment of the latter, but, unfortunately, upholstered in the English manner, necessitating a certain amount of cutting and alteration at the sides.

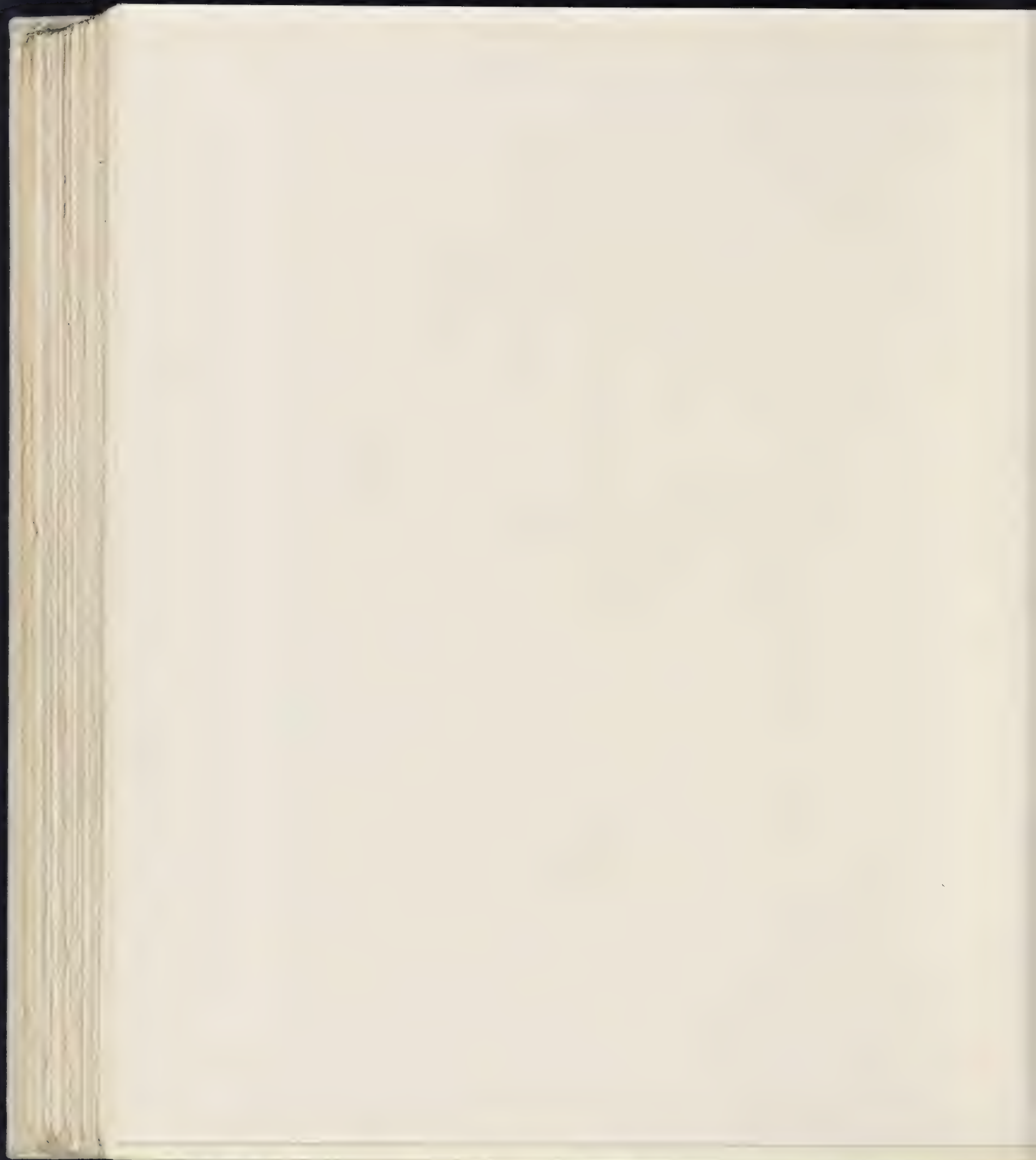
[See Illustration—Plate 47.]







THE CUPBOARD, IN THE GALLERY, AT THE  
 HOUSE OF LORDS, LONDON.





French Furniture of  
the 19th Century



# FRENCH FURNITURE OF THE 19TH CENTURY

## EMBRACING THE STYLES OF THE DIRECTORY AND THE FIRST EMPIRE

**R**ICH as the Royal Collection is in English furniture of the early part of the 19th century, there are but a few items illustrating French contemporary fashions. The writer has ventured to consider those pieces of furniture which might seem to be the work of Desmalter as coming within the category of the latest Louis XVI. style, rather than in that of the Directory or Empire. The only name of importance that figures in this section is that of Bellangé Pauh, the maker of the pair of small secretaires, and even he, according to M. Emile Molinier, is recorded as working in the time of Louis XVI. The cold restrained classicism in style of the First Empire is so well known that an enumeration of even its finest productions is here unnecessary, but certain names, as with the painters of the time, stand out from the monotonous series as far surpassing their fellow workers, and of these perhaps Thomire, Feuchère and the descendants of the celebrated Jacob are foremost.

## Windsor Collection.

### A Pair of Secretaires.

*French (Paris) workmanship; style and period of the First Empire.*

2 feet 10 inches wide.

1 foot 5 inches deep.

4 feet 10½ inches high.

Signed BELLANGÉ PAUH, RUE S. MARTIN, NO. 41, PARIS.

Recorded in "Essai d'une Liste des Ébénistes Parisiens," by M. Emile Molinier, as working in the time of Louis XVI.

These cabinets have been in the Queen's Audience Chamber since the year 1866.

They are made of mahogany, and fashioned on the principle of the upright secretaires of earlier date. The front falls on a hinge, disclosing drawers and shelves; beneath it was originally open, having the three fluted columns at the corners, but in later times this lower portion has been fitted with shelves, enclosed by a door into which is inserted a looking-glass; a similar looking-glass has also been fitted into the central panel of the falling front above, and in the bases of the caryatid figures that support the top frieze. The decoration of these cabinets depends almost entirely upon the mounts and appliques of ormolu, cast and chased; these are disposed in the following manner:—Around the top frieze are three groups of duplicated formal roses divided by simple wreaths of laurel; in front, on either side of the falling door, this frieze is supported by terminal female figures. Inserted into the sides of the cabinets are oval plaques of ormolu, cast and chased in relief with various emblems in the *style Marie Antoinette*, chosen probably from an original of Gouthière. The panels are outlined with simple classic mouldings. Around the centre of the cabinets is applied a frieze of intertwined laurel foliage; the columns at the corners are fluted in the Corinthian fashion, the flutes being inlaid with brass. At each corner below they rest upon three feet of inverted-cone form. Fitting within the moulding at the tops of the secretaires are slabs of grey granite. Bases of plain mahogany have been recently added to raise the cabinets.

## Windsor Collection.

### A Cabinet.

This is standing upon a table.

*French (Paris) workmanship, first quarter of the 19th Century.*

*Size of the cabinet, 2 feet wide.*

*11 inches deep.*

*1 foot  $3\frac{1}{2}$  inches high.*

*Size of the table, 2 feet  $6\frac{1}{2}$  inches wide.*

*1 foot  $5\frac{1}{2}$  inches deep.*

*2 feet 5 inches high.*

The table is signed BELLANGÉ, 33, RUE DES MARAIS, PARIS. It was purchased in June, 1828, for use in St. James's Palace; in January, 1834, it was sent to Windsor Castle. In 1854 it was exhibited by Queen Victoria at a Loan Collection held at Gore House, Kensington. From 1866 to 1902 it was in the King's Audience Room, from whence it was removed last year to its present position in Queen Alexandra's Boudoir.

Attractive as the cabinet and table appear to be as a whole, close scrutiny of the workmanship and general construction does not lend additional charm. The cabinet may be described as of rectangular shape, containing two doors, resting upon a table in which is one drawer. It is constructed of oak veneered with ebony generously mounted with ormolu, cast and chased; the chasing is of poor quality, though founded on the principles of Gouthière, acanthus foliage, wreaths of flowers, and the like forming the frieze that runs round the top of the cabinet; mouldings and other mounts, more empirical in style, also enrich the piece of furniture. However, that which really lends character to the cabinet are the three rectangular panels of pure soft-paste Sèvres porcelain that are inlaid into the front. These ( $8\frac{1}{8}$  in.  $\times$   $5\frac{1}{2}$  in.) each bear the date-letter for 1774, and are painted by Dodin after subjects by Fragonard, the subjects chosen being scenes of love-making in a garden, and a maiden sacrificing to Cupid. Rectangular panels of Sèvres porcelain are also inlaid into the ends of the cabinet and in the centre of the table drawer. These, however, on removal were found to be the sides cut from a rectangular jardinière or orange tub. They are painted by Dodin with pastoral scenes, trees and exotic birds upon a *gros bleu* ground with heavily gilt enrichments. Inlaid in the table drawer are two circular panels of Sèvres porcelain, likewise painted by Dodin with amatory scenes; these are set in a field of *bleu Royal* porcelain, gilt in diaper pattern. Such enrichments are repeated on the sides of the table, but in place of amatory scenes the circular plaques are painted with bouquets of flowers, fruit, and still life, by Philippe Parpette. Below, in the stretchers of the table, is a small circular plaque of Sèvres porcelain, painted with the emblems of Mars. The legs of the table are circular in section, taper to the feet, and are inlaid with brass grooves. The stretcher is X-shaped. The top of the table is covered with leather, the top of the cabinet surmounted by a slab of white marble, around which is a small brass gallery. The drawer of the table opens with a spring beneath the centre.



## Windsor Collection.

### A Pair of Tables.

*Russian (?) workmanship, first quarter of the 19th Century.*

*One is 1 foot 6½ inches diameter ; the other 1 foot 8½ inches diameter.  
2 feet 5½ inches high.*

These tables were in Her late Majesty Queen Victoria's Sitting-Room until 1902.

In form they are circular, with tripod stands fashioned of ormolu, cast and chased, cleverly following in general outline and decoration the tripod table of the ancients. The legs are curved and slender, with grotesque animal masks above and claw feet below. Each is connected to the other by an X-shaped stretcher; these are fastened to the legs by loose rings. The plinths are triangular. The top of one table is formed of a mosaic of malachite, lapis lazuli, rosso-antique marble, etc., arranged in a series of circles upon a slate foundation—all set around a small circular panel of Roman mosaic representing a landscape with a ruin. This table top fits into a milled rim. The other table top is plaqué with malachite upon a slate foundation, having in its centre a circular panel of Roman mosaic with a representation of some triumphal arch in a narrow framing of giallo and black marble. The table tops fit into rims, cast and chased with a form of egg-and-tongue mouldings.

## Windsor Collection.

### A Fire-screen.

*French workmanship, first years of the 19th Century.*

The embroidered panel is the work of Russian ladies.

*5 feet 9 inches high.*

*3 feet 7 $\frac{1}{2}$  inches wide.*

This fire-screen was formerly in the Hôtel de Russie, Frankfort-on-the-Main, and was always admired by H.M. King Edward, when Prince of Wales. On the demolition of the Hotel the screen was presented by the Marquess Montagliari to the King.

The frame is fashioned in mahogany, of architectural form, with columns at the sides and open-work architraves at the top; also mounts of ormolu, cast and chased, consisting of roses, pateræ, honeysuckle, etc. In it is inlaid a rectangular panel of buff satin, with a border of velvet; this is embroidered with formal flowers in polychrome. In the centre is an orange tree in full fruit, also embroidered and worked in chenille; below are assorted flowers resting upon a pedestal, upon which is applied in gold lace the monogram G.V.R.

### A Fire-screen.

*The tapestry panel is French, and from the Beauvais looms, early 19th Century. The frame is modern.*

It is composed of an oblong panel of Beauvais tapestry, 3 ft. 5 in. by 3 ft. 3 $\frac{1}{4}$  in. wide, evidently cut from a panel of larger proportions, and is woven to represent a vase of various flowers. In front is a cushion upon which play two toy spaniels. On the left-hand side the panel is signed BEAUVAIS, 1815, MCH. VELLAND. The frame is of carved and gilt wood in the style of the Régence; it was made by Messrs. Bertram & Co. in 1904, the panel of tapestry having been found in the stores of the Lord Chamberlain's Office.

## Windsor Collection.

### Reproductions of French Furniture of the Periods of Louis XV. and Louis XVI. Purchased for Her Majesty Queen Alexandra's Apartments in 1902.

#### A Large Writing-Table.

Veneered with kingwood, most elaborately mounted with ormolu, cast and chased, with female busts, compositions of scroll-work, etc., in the style of Charles Cressent. Early Louis XV. style.

#### A Second Table.

Smaller in proportion and simpler in enrichment, in imitation of the middle Louis XV. style.

#### An Étagère.

Veneered with kingwood, with elaborate mounts of chased ormolu. Louis XV. style.

#### A Circular Table.

Of mahogany, with ormolu enrichments and marble top. Early Louis XVI. style.

#### A Second Table.

Of similar make, but of larger proportions.

#### A Pair of Winged Fauteuils.

Carved and gilt wood framework, in the florid Louis XV. style. The backs, seats, and arms are covered with old Italian brocade.

#### A Winged Fauteuil.

Similar but smaller, covered with green brocade.

## Windsor Collection.

### A Suite of Furniture.

Consisting of a sofa, two fauteuils, and four chairs, carved and gilt wood frameworks, in early Louis XVI. style. The backs, seats, and arms are covered with Aubusson tapestry, with vases, swags of flowers, etc., in subdued colours.

### A Small Sofa.

Carved and gilt framework in the early Louis XVI. style. The seat, back, and arms are covered with brocade, trellis design, upon a white ground.

### A Sofa.

Carved and gilt framework in the early Louis XVI. style. The seat, back, and arms are covered with panels of Aubusson tapestry, woven with delicate acanthus scrolls in polychrome, pale green borders. In the centre of the back is an oval cartouche, containing the crowned monogram V.R.

(This sofa is now placed in the Picture Gallery.)

### A Fauteuil.

Carved and gilt wood framework in the latest Louis XV. style. The seat, arms, and back are covered with white and green trellis brocade.

### A Fauteuil.

Carved and gilt wood framework, early Louis XV. style. Figured green brocade seat and back.

### A Chair.

Carved and gilt wood framework, early Louis XV. style. Figured green brocade seat.

### A Chaise-Longue.

In three parts, carved and gilt wood framework, early Louis XV. style. Covered with figured brocade.

## Windsor Collection.

### An Oval Table.

Veneered with tulip-wood. The top is of glass to form a vitrine. Louis XVI. style.

### A Small Circular Table.

Amboyna and mahogany, with ormolu mounts. Style of the First Empire.

### A Pair of Fauteuils.

Mahogany frames with gilt female heads, covered with pink brocade. Style of the First Empire.

### Three Chairs.

With winged backs, the frames of mahogany. Style of the First Empire.

### A Three-fold Screen.

Carved and gilt wood framework, with lyre, arrow, etc. Late Louis XVI. style. Panels of glass above and green brocade below.

### A Three-fold Screen.

Carved and gilt wood framework, in the latest Louis XV. style. Above are panels of glass, whilst below are panels of brocade.

### A Three-fold Screen.

Carved and gilt wood framework, in the Louis XVI. style. Green brocade panels.

### A Three-fold Screen.

Carved and gilt wood framework, in the florid Louis XV. style. Glass panels above.

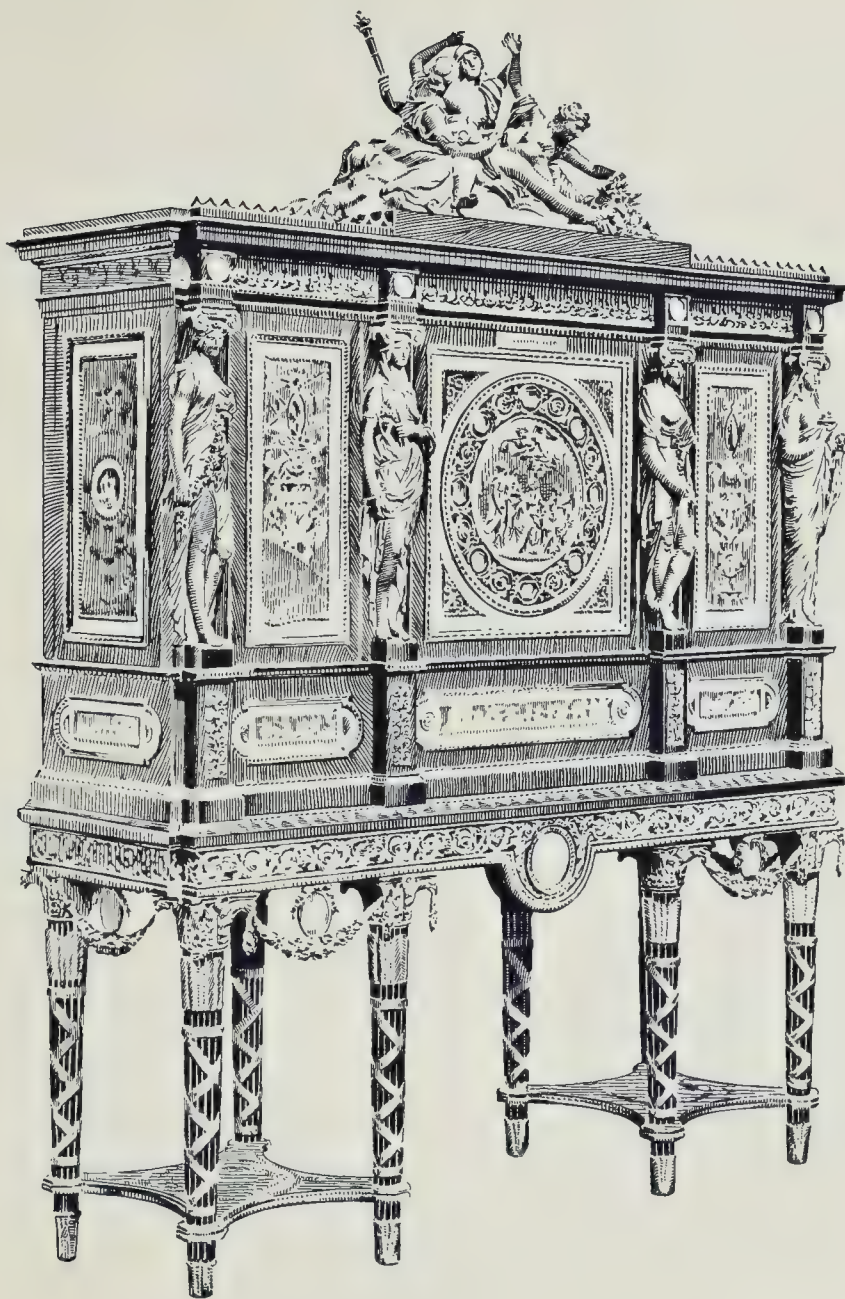
### A Three-fold Screen.

Carved and gilt wood framework, decorated with five arrows above and panels of silk below, in the late Louis XVI. style.



APPENDIX I.





A. The Jewel Cabinet presented by the City of Paris to Queen Marie Antoinette in 1787.  
Made by F. SCHWERDFEGER—the pictures with which it is inlaid being by DEGAULT.



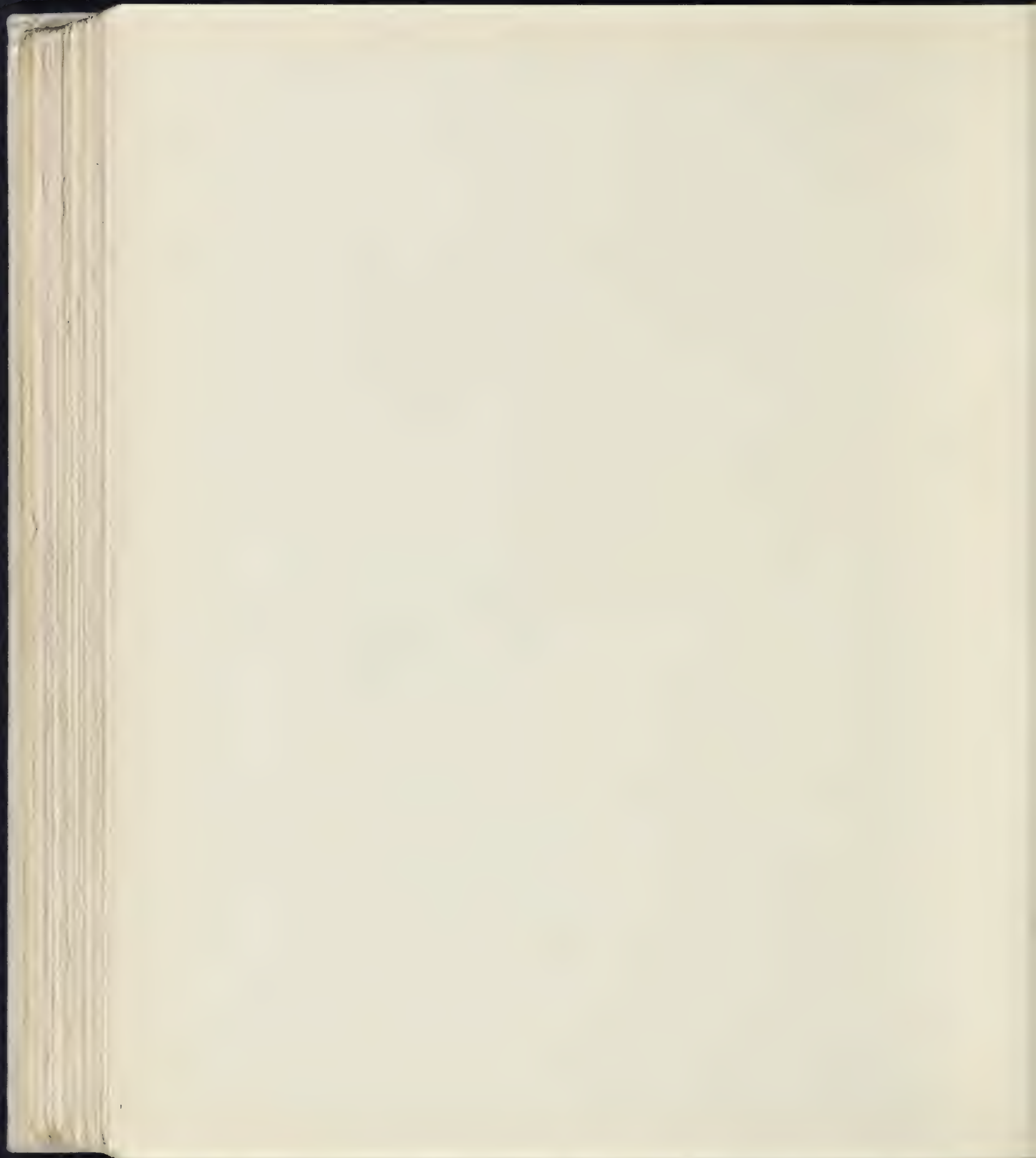
B. The Model for a Jewel Cabinet ordered of Gouthière by the Duc D'Aumont for the Wedding of Marie Antoinette in 1770. The original was lost in the Revolution. The model is in the possession of Mr. H. W. Harding. This model, made of wood, painted paper and wax, is 2 ft. 3 in. wide,  $8\frac{5}{8}$  in. deep, and 2 ft.  $7\frac{1}{2}$  in. high.





C. The Jewel Cabinet made for the Empress Marie-Louise by JACOB DESMALTER after a Design by PERCIER, *circa* 1810.





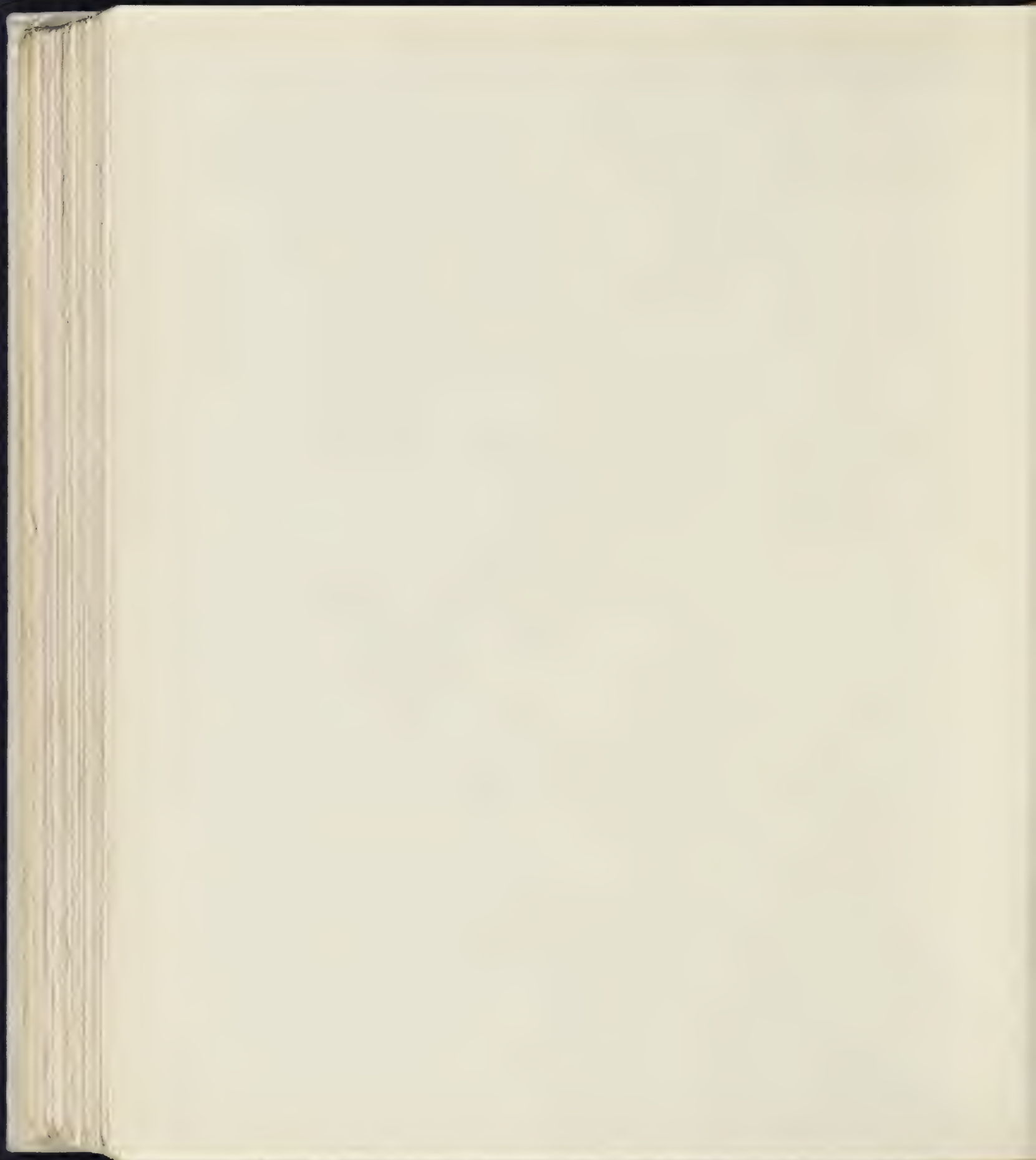
## APPENDIX II.

### Inventory of the Wardrobe of Henry VIII.

(British Museum, Harley MS. 1419.)

THE Wardrobe and "Household Stuff" of King Henry VIII. at Windsor, taken from the Inventory made by Commission dated 14 Sept. 1 Edw. VI. (1547), and contained in the British Museum, Harl. MS., 1419 B. This MS., originally one thick volume, was presented to "Robert Harley, Esquire," in 1710, by Francis Aston, Deputy Gentleman Usher of the Household, as his holograph letter at the beginning of the volume testifies. Some time subsequent to A.D. 1808, when the Harley Catalogue was made, it was divided, for the sake of convenience, into two parts, A. and B., and the latter part re-folio'd, both the old and the new foliation being given below. Harl. 1419 A. contains the inventories of the King's Wardrobe, etc., at the Tower, Greenwich, Westminster, Hampton Court, Oatlands, and Nonsuch, while Harl. 1419 B. contains Windsor,\* Woodstock, The More, Richmond, Newhall, Nottingham, St. John's nigh London, Bedington, etc., as well as the Wardrobes of the Princesses Mary and Elizabeth, and of King Edward VI.

\* The inventory of Windsor Castle only is reproduced in this volume.



# Inventory of the Wardrobe of Henry VIII.

(British Museum, Harley MS. 1419.)

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## WYNSORE.

The Guarderoberie at the Castell of Winsore in the Countie of Barkshire in the charge of William Tillesley.

### HANGYNGS.

- |  |   |
|--|---|
| The Siege of Jerusalem.                  | { First, Seven peces of Arras of the Siege of Jerusalem lined and put into vii canvas bagges whereof one pece contains in lengthe x yerdes, An other pece contains in length ix yerdes qrt. dim. The iii <sup>de</sup> in length x yerdes dim. qrtr. The iiij <sup>th</sup> in length x yerdes dim. The v <sup>th</sup> in length x yerdes qrtr. The vi <sup>th</sup> in length ix yerdes dim. dim. qrtr. The vii <sup>th</sup> in lengthe x yerdes and everye of them in depthe fyve yerdes dim.   |
| The Trintie and Assumption of our Ladie. | { Item one pece of Arras of the Trinitie and of th' Assumption of our Ladie lyned with canvas containing in lengthe vii yerdes iii qrtr. and in depth v yerdes.   |
| Attorney.                                | { Item one olde pece of Arras of Attorney lined with canvas containing in lengthe viii yerdes qrtr. and in depthe iii yerdes iii quarters.  |
| The Sepulchree of our Lorde.             | { Item an olde pece of Arras of the Sepulchree of our Lorde containing in lengthe vii yerdes iii quarters and in depthe iii yerdes quarter.   |
| Riche Attorney.                          | { Item fyve olde peces of riche Arras of Attourney which hath been vi peces but nowe ii of thoies peces were made in one pece, whereof one pece contains in length fyve yerdes and in depthe iiij yerdes dim. dim. qrtr. Another pece contains in lengthe fyve yerdes qrtr. and in depthe iiij yerdes iii qrtr. The iii <sup>de</sup> pece contains in length v yerdes dim. quartr. and in depthe iiij yerdes iii qrtr. and i naile. The iiij <sup>th</sup> pece contains in length a yerde dim. and in depthe iiij yerdes qrtr. dim. The v <sup>th</sup> pece contains in length a yerde qrtr. and in depthe fyve yerdes euerye of them lyned with redde buckeram. |
| Assuer and Hester.                       | { Item fyve olde peces of Arras of thistorie of Assuer and Hester, lyned with canvas wherof one pece contains in length vii yerdes. Another in lengthe viii yerdes dim. skante. The iii <sup>de</sup> in length vii yerdes qrtr. The iiij <sup>th</sup> in length vii yerdes dim. The v <sup>th</sup> in lengthe vii yerdes dim. skante euerye of them in depthe v yerdes quarter dim.  |

## Windsor Collection.

- Charlaymayne. { Item Three peces of olde Arras of Charlemayne lyned with Canvas whereof one pece contains in lengthe viii yerdes dim. Another pece contains in lengthe ix yerdes. The thurde pece conteyning in lengthe tenne yerdes dim. everye of them conteyning in depthe foure yerdes quarter.
- f. 2.  
299  
Mountalbon. { Item two peces of olde Arras of Mountalbon lyned with canvas th'one containing in lengthe x yerdes dim. th'other conteyninge in lengthe ix yerdes qrtr. eyther of them containing in depthe iiiii yerdes quarter dim.
- The Seige of Troie. { Item eleven peces of Tapstrie of the seige of Troye Lyned with canvas, wherof one pece contains in Lengthe x yerdes dim. The ii<sup>de</sup>, the iii<sup>de</sup> the iiiii<sup>th</sup> the v<sup>th</sup> and the vi<sup>th</sup> peces be every of them of the saied Lengthe. The vii<sup>th</sup> pece contains in lenght x yerdes qrtr. The viii<sup>th</sup> pece contains in lengthe xi yerdes. The ix<sup>th</sup> pece contains in lengthe x yerdes iii qrtr. The x<sup>th</sup> pece contains in lengthe x yerdes. The xi<sup>th</sup> pece contains in lenght x yerdes qrtr. dim. euery of theise xi peces contains in depthe v yerdes qrtr. dim.
- Cities and Townes. { Item a small Tapet of Youthe cities and Townes Lyned with Canvas containing in lenght v yerdes and in depthe one yarde dim.
- Hawking and huntinge. { Item sixe peces of tapstrie of hawking and huntinge Lyned with canvas wherof one pece conteyninge in lengthe vi yerdes. An other in lengthe iii yerdes dim. The iii<sup>de</sup> in lengthe iiiii yerdes qrtr. The iiiii<sup>th</sup> in length vi yerdes skante. The v<sup>th</sup> in lengthe vi yerdes skante euery of thes v peces contains in depthe iii yerdes iii qrtrs. The vi<sup>th</sup> pece in lenght ii yerdes iii qrtrs. dim. and in depthe iii yerdes good.
- Davyd. { Item two peces of olde Tapstrie of David lyned th'one pece in lengthe viii yerdes th' other pece of the same lenthe and either of them in bredthe iiiii yerdes quarter dim.  
Item foure peces of olde tapstrie of t'history of David with scriptures aboue lyned with canvas wherof one pece contains in lengthe viii yerdes iii qrtr. dim. an other pece contains in lengthe viii yerdes iii qrtr. The iii<sup>de</sup> pece contains in lengthe viii yerdes dim. The iiiii<sup>th</sup> pece contains in lengthe viii yerdes iii qrtr. euery of them contains in depthe iiiii yerdes iii qrtr. dim.
- Wulle. { Item fyue peces of Hanginges made of wolles wrought with Lyllie pottes paned redd and blew, wherof one pece contains in lenght vii yerdes quarter dim. The ii<sup>de</sup> pece contains in lenght v yerdes dim. dim. qrtr. The iii<sup>de</sup> pece contains in lenght vii yerdes quarter. The iiiii<sup>th</sup> and v<sup>th</sup> peces contain either of them in lenght iiiii yerdes qrtr. And euery of thes v peces contains in depthe iiiii yerdes qrtr.
- Tryumphes. { Item fyue peces of Tapstrie of thistorie of tryumphes whereof one pece contains in lenght ix yerdes. The ii<sup>de</sup> pece contains in lengthe viii yerdes iii qrtr. dim. either of them contains in depthe iiiii yerdes iii quarters. The iii<sup>de</sup> pece contains in lengthe ix yerdes. The iiiii<sup>th</sup> pece contains in lenght viii yerdes iii qrtr. The v<sup>th</sup> pece contains in lenght viii yerdes iii qrtr. euery of thes iii peces contains in depthe iiiii yerdes dim.
- Vyneyardes. { Item iiiii peces of Tapstrie of Vyneyardes whereof one pece contains in lengthe vii yerdes dim. and other pece contain in lengthe vii yerdes dim. The iii<sup>de</sup> pece contains in lengthe vii yerdes quarter euery of thes iii peces contain in depthe iiiii yerdes. The iiiii<sup>th</sup> pece contains in lengthe iiiii yerdes dim. and in depthe iii yerdes iii qrtr.
- Of Astiag' and Goddes and Goddesses. { Item fyve peces of Tapstrie wherof fouer of them Astiag[es] and euery of them contains in lengthe vii yerdes dim. and in depthe iiiii yerdes dim. The v<sup>th</sup> pece is of godes and goddesses and it contains in lengthe vii yerdes and in depthe iiiii yerdes iii qrtr.



## Windsor Collection.

Item five peces of olde Arras lyned and the lyninge torne wherof one pece contains in lenght viii yardes iii qrtrs and other pece of the same lengthe. The iii<sup>de</sup> pece contains in lengthe vi yardes dim. euery of thes iii peces contains in depthe iiiii yardes. The iiiii<sup>th</sup> pece contains in lengthe viii yardes iii qrtr. And the v<sup>th</sup> pece contains in lengthe iii yardes qrtr. either of them contains in depthe iii yardes iii qrtr.

f. 3.  
300.  
Of Tapestry. { Item Nyne peces of olde tapstrie Imagery viii of them throughe Lyned and the ix<sup>th</sup> lyned but a yarde in depthe in the toppe wherof one pece and in lenght v yardes dim. The ii<sup>de</sup> pece contains in lengthe iii yardes iii qrtr. The iii<sup>de</sup> pece in lengthe x yardes. The iiiii<sup>th</sup> pece contains in lengthe x yardes. The v<sup>th</sup> pece contains in lengthe iiiii yardes qrtr. euery of thes v peces contains in depthe iiiii yardes dim. The vi<sup>th</sup> pece contains in lengthe vi yardes dim. good and in depthe iiiii yardes qrtr. good. The vii<sup>th</sup> pece contains in lenght iii yardes iii qrtr. and in depthe iii yardes iii qrtr. The viii<sup>th</sup> pece contains in lenght ix yardes dim. and in depthe iiiii yardes dim. and the ix<sup>th</sup> pece contains in lengthe iiiii yardes qrtr. and in depthe iiiii yardes beinge quarter lyned.

Item fouer peces of Tapstrie of the Passion qrtr. Lyned euery of them conteyninge in lenght v yardes qrtr and in depthe iii yardes.

The Passion. { Item three peces of tapstrie of the Passion unlyned wherof one pece contains in lengthe iii yardes qrtr. and in depthe iiiii yardes qrtr. The ii<sup>de</sup> pece contains in lengthe v yardes qrtr. and in depthe ii yardes iii qrtr. The iii<sup>de</sup> pece contains in lengthe v yardes and in depthe ii yardes dim.

{ Item five peces of Tapstrie Imagere bordre Lyned euery of them conteyninge in lenght iii yardes dim. and in depthe iii yardes.

Of Verdours. { Item Nyne peces of verdowers with fountaynes unlyned wherof one pece contains in lengthe ii yardes iii qtrs. an other pece contains in lengthe iii yardes dim. The iii<sup>de</sup> pece contains in lengthe iii yardes. The iiiii<sup>th</sup> pece contains in lenght iii yardes skante. The v<sup>th</sup> pece contains in lenght iii yardes. The vi<sup>th</sup> pece contains in lengthe iiiii yardes qrtr. The vii<sup>th</sup> pece contains in lengthe iii yardes dim. The viii<sup>th</sup> pece contains in lengthe iiiii yardes qrtr. And the ix<sup>th</sup> pece is of the same content euery of them containing in depthe iii yardes iii qrtr.

### CLOTHES OF ESTATE.

Of Crymsen  
Clothe of  
Bawdekyn. { Item an olde clothe of Estate of Crymesin clothe of Bawdekyn of two bredthes and a halfe of the same stufe the Vallances fringed with Russett and blewe silke and copper golde the saied Celer and tester conteyninge bothe together in lengthe fyve yardes iii qrtr.

Of Aras. { Item an olde Clothe of Estate of Riche arras of King Clowes of Fraunce with flower de luces the Celer and tester containing in lenght bothe together vii yardes qrtr. and in breadth either of them ii yardes qrtr. dim.

Item one clothe of Estate containing a Celer and a Tester of clothe of golde tissue raised with crymesyn vellett embroderid with borders of clothe of golde uppon crymesyn silke vpon the seames the saied Celer and tester havinge the kinges armes crowned holden by his graces beastes within a garlande embrowderid upon them lyned with Bokeram the saied tester beinge in debthe iii yardes iii qrtrs. and an halfe. And in breadthe one yarde and a halfe and halfe a qrtr. fringed on bothe sydes with a narrow fringe of Venice gold the

## Windsor Collection.

saied celer beinge in lengthe ii yardes qrtr. and a halfe and in breadthe one yarde and a halfe and halfe a qrter with sex vallaunces sengle of like stuffe and woorkemanshippe likewise lyned the saied vallaunces being in deptethe one qrtr. and one naile of a yarde and in Lenght ii yardes qrtr. and a half fringed with a deape fringe of Venice golde and Crymesyn silke. The foote vallaunces beinge of like deptht and in lenght one yarde and a halfe and halfe a quarter likewise frynged with Venyce golde and silke.

### CHAYRES.

- f. 4.  
301.
- |                          |   |  |
|--------------------------|---|--|
| Of Crymsen vellat.       | { | Item a Chaire couerid with Crymesyn veluett embroderid with roses and portequillices with iiij <sup>or</sup> Lytell pomelles of silver and guilte. |
|                          | { | Item a chaier couerid with crymsin vellatt embroderid withe th'armes of the late lorde Crumwell attaynted with fouer powmelles of wood gilte.      |
| Crymsen clothe of golde. | { | Item a Chaier couerid with Crymesin clothe of golde with gilte powmelles.  |
| Purple vellat.           | { | Item a Chaier couerid with purple vellat embroderid with roses portequillizes and sunnebeames frengid with redd and grene silke.                   |
| Russet vellat.           | { | Item one Chaier couered with Russatt vellett frynged with silke and golde.   |
| Crimsen Clothe of gold.  | { | Item an olde Chaier couerde with crimsin cloth of Damaske golde fringed with silke and golde havinge two Powmelles of copper and guilte.           |
| Blacke vellat.           | { | Item a stole coueride with blake vellat with a Cusshion to the same of a foote square.   |
| Russet vellat.           | { | Item a chaier of russett veluett embroderyd with Roses Portecolizes and Sonnebeames fringed with white and grene silke.                            |
| Crimsen satten.          | { | Item a Chaier of wood couerid with Crymsin satten stayned fringed with silke.  |
| Purple Vellat.           | { | Item a chaier of woode couerid with purple vellat th' upper parte fringed with golde and sett with spangles of silver and guilte.                  |
| Crymsen Vellat.          | { | Item a chaier of woode couerid with crimsin vellatt fringed with silke and copper golde, and sett with letters of silver and guilte.               |
- Item seven chaiers of clothe of golde raised with crimsin vellett fringed with a thine fringe of Venice golde and silke euery one havinge two Powmelles of copper and gilte and two roundelles of woode havinge in them the Kinges armes or letters paynted and gilte lackinge amonge them three roundelles of woode.
- Item one Chaier of clothe of golde raised with Murrey vellett fringed with a fringe of Venice golde and havinge two powmelles of copper and guilte and two roundelles of woode havinge in them the kinges armes and badges or letters paynted and gilt.
- Item one Chaire of clothe of golde raised with blacke vellet fringed about with blacke silke onely havinge two Powmelles of copper and gilte and two roundelles of woode havinge in them the kinges armes or letters paynted and gilt.
- Item one chaier of clothe of golde raised with purple vellat fringed with purple silke havinge ii powmelles of copper and gilte and one roundell of woode havinge in them the kinges armes or letters paynted and gilte.

## Windsor Collection.

Item one Chaier of woode painted purple the seate backe and Elbowes covered with purple vellat embroderd with Gordiamites of golde and silver fringed with blacke silke and golde havinge a steale glas in the backe therof.

Item one chaier of woode painted havinge the seate backe and Elbowes coverid with crimsin satten embroderd with Pasament of golde and silver and fringed with silke.

f. 5.  
302.

### CUSSHIONS.

- |  |   |  |
|--|---|--|
| Clothe of Golde.                           | { | Item thre Cusshions thoneside of clothe of golde and th'other side of crimesen vellat one containing in lengthe a yarde good th'other two eithem ( <i>sic</i> ) of them in lengthe dim. yarde. dim. qrtr. And every of them in breadthe dim. yarde and a naile.  |
| Purple Vellat.                             | { | Item two Cusshions of Purple Vellat ether of them conteyninge dim. yarde and a naile square.   |
| Clothe of Silver<br>and Crimsen<br>Satten. | { | Item two Cusshions of clothe of silver and crimsyn satten cheverid lozengid with Venice golde and fringed with a narrowe fringe of like golde the backside being of purple vellat thone having ii buttones with tasselles of golde either of them beinge in length dim. yarde dim. qrtr. and in breadthe dim. yarde.                                     |
| Purple Vellat<br>upon Vellat<br>pirled.    | { | Item <sup>iiii</sup> Cusshiones of purple vellat vpon vellat pirled the bakesides of ii of them of blacke vellat and the bakesides of th'other ii of blake damaske. Two other of them containing in lengthe iii qrtr. of a yarde. And the other ii either of them containing in Lengthe dim. yarde dim. qrtr. and everye of them in breadthe dim. yarde. |
| Crymsen Vellat.                            | { | Item one Cusshion of crimesyn vellat vpon vellat the bakesyde of crimsyn golde Tynsell fringed with a narrowe fringe of Venice golde containing in lengthe dim. yarde dim. qrtr. and in breadthe dim. yarde.   |
|  | { | Item one Cusshion of crimsyn vellat dim. yarde square.   |
| Crimsen Golde<br>Tincell.                  | { | Item one Cusshion of crimsyn golde Tynsell the bakesyde of crimsyn vellat fringed with silke and golde withe litle buttones and tasselles of the same si(1)ke and golde containing in lengthe iii qrtr. dim. of a yarde and in breadthe dim. yarde.  |
| Cloth of Golde.                            | { | Item one Cusshion of playne clothe of golde the bakesyde of Russett Tynsell fringed with redde silke containing dim. yarde square.   |

### YETT CUSSHIONS.

- |   |   |  |
|---|---|--|
| Tawny Vellat.                             | { | Item one Cusshion of Tawnye vellat containing in Lengthe a yarde and in breadthe dim. yarde.   |
| Grene Damaske.                            | { | Item one Cusshion of grene damaske containing in lengthe iii qrtrs. of a yarde and in breadthe dim. yarde.   |
| Crimsen Vellat<br>and Clothe of<br>Golde. | { | Item one Cusshion of crimsyn vellat with a payne of clothe of golde in the myddes. The backside beinge of crimsyn damaske weltd with clothe of golde containing in lenght one yarde dim. qrtr. and in breadthe dim. yarde. |



## Windsor Collection.

- |  |   |  |
|--|---|--|
| Tawny Vellat<br>and Clothe of<br>Tissue. | { | Item one Cusshion of Tawnye vellat upon vellat pirlid with a pane of riche clothe of tissue in the middes the bakeside beinge grene satten containing in lengthe dim. yarde dim. qrtr. and in breadthe dim. yarde.                 |
| Tawny Clothe<br>of Golde.                | { | Item one Cusshion of tawnye clothe of golde with a payne of yellowe clothe of golde in the myddes the bakeside beinge of tawney turquey silke welted with clothe of golde containing in lengthe a yarde and in deapthe dim. yarde. |
| Grene Vellat<br>and Clothe of<br>Tyssue. | { | Item one Cusshion of grene vellatt upon vellat with a payne of riche clothe of tissue in the myddes the bakeside beinge grene satten being dim. yarde square.  |
| Clothe of Gold.                          | { | Item a Cusshion of Clothe of golde raized with Silver tissue and purple vellat straked the bakeside beinge of russett Satten of Bridges containing in length iii quarters of a yarde and in breadthe dim. yarde.                   |
| White Satten.                            | { | Item one Cusshion of white satten with a payne of Nedlewoorke in the myddes containing in length iii qrtrs. of a yarde and in breadth dim. yarde dim. qrtr.  |
| Blacke Vellat.                           | { | Item one Cusshion of blake vellat the bakeside beinge blacke damaske containing in lengthe dim. yarde dim. qrtr. and in breadthe dim. yarde.   |

f. 6.  
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### YETT CUSSHIONES.

Blacke Damaske. Item one Cusshion of blacke damaske conteyninge dim. yarde square.

Item one Cusshion of purple clothe of golde raised with knottes of golde tissue the bakeside therof beinge of clothe of golde raised with braunches of crimsyn vellat having fouer small longe buttones Peare fashion with shorte tarcelles of Venyce golde and redd silke beinge halfe a yarde and one naile square.

Item one Cusshion of Purple silver tissue with borders on bothe sydes of golde and silver cheverned upon purple vellat the bakeside of purple golde Tincell having fouer buttones with tarselles of Venice silver and purple silke beinge in lengthe halfe a yarde and halfe a quarter and in breadthe halfe a yarde and one naile.

Item one Cusshion of purple silver tissue bordred on bothe sides with golde and silver cheverned upon purple vellat the bakesides of purple golde Tincell beinge in lengthe halfe a yarde and one naile and in breadthe halfe a yarde.

Item two Cusshiones of golde tissue Raised with flowers of Murrey vellat pirlid, the bakesides of them beinge of golde Tincell fringed rounde aboute with a narrowe fringe of Venice golde and euery of them having fower buttones with tarselles of Venice golde and read silke euery of them beinge in lengthe one yarde and one naile and in breadthe Halfe a yarde and haulfe a quarter.

Item one Cusshion quarterd with purple golde tissue riche and purple silver tissue the bakeside of blacke clothe of silver with woorkes havinge fouer buttones with tarselles of Venice golde and Read silke being in lengthe one yarde and iii nailes and in breadthe halfe a yarde and three nailes.

Item one Cusshion quarterid with purple golde tissue and purple silver tyssue the bakeside white vellat fringed rounde aboute with a narrowe fringe of Venice golde and silver havinge

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fouer buttons with Tarselles of Venyce golde and white silke beinge in Lengthe one yarde halfe a quarter and halfe naile and in breadthe Halfe a yarde and a Halfe quarter.

Item one Cusshion quartered (*sic*) with blacke golde tissue and clothe of Silver raised with gold tissue the bakesyde being of clothe of golde raised with crimsyn vellat pirled having fouer buttones with tarselles of Venyce golde and white silke beinge in lengthe one yarde and halfe a quarter and in breadthe halfe a yarde and dim. a quarter.

Item one Cusshion quarterid with purple golde tissue and purple Silver tissue with Knottes the bakeside therof of clothe of golde tissued and raised with blacke velvett having fouer buttons with tarselles of Venice golde and purple silke being in lengthe one yarde and haulfe a quarter and in breadthe halfe a yarde and halfe a quarter.

Item one Cusshion quarterid with purple silver tissue in knottes and purple satten embrowderid with flowers Leaves and Trailes of Damaske and Venice golde and silver the bakeside therof of tawnye vellat upon vellat Pirled havinge iii<sup>or</sup> buttones with tarselles of Venice golde and purple silke beinge in lengthe one yarde and one naile And in breadth halfe a yarde and one naile good.

Item one Cusshion quarterd with Portecolizes of golde Tissue and silver tissue the bakeside therof of white vellet fringed rounde abowte with a narrowe fringe of Venice gold beinge halfe a yarde halfe a quarter and halfe a naile square.

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Item one Cusshion quarterid with Crimesyn golde tincell and purple satten embrowderid with flowers Leaves and trailes of Damaske and Venice golde and Silver, the bakeside therof clothe of golde tissued and raised with blacke vellat having fouer buttones with tarcelles of Venice of golde and purple silke beinge in lengthe iii qtrrs. and three nailes of a yarde skante and in breadthe halfe a yarde and one naile good.

Item one Cusshion vi quarterid with crimesyn golde Tissue and purple silver tissue with knottes borderid rounde aboute and betwixte euery quarter with crimsyn satten embrowderid with Venyce golde, the bakesyde thereof beinge of white vellat enlarged with crimsyn golde Tyncell fringed rownde aboute with a narrowe fringe of Venice golde and silver havinge iii<sup>or</sup> buttones and Tarcelles of Venice golde and white silke being in Lengthe one yarde and thre nailes and in breadthe halfe a yarde and halfe a quarter.

Item one Cusshion sex quarterid with crimsyn gold tissue and blacke siluer Tissue the bakeside therof beinge of white vellet enlarged with clothe of golde and clothe of silver with knottes fringed rounde abowte with a narrowe fringe of Venice golde and silver havinge iiiii buttones with tarselles of Venice golde and white silke being in lengthe one yarde and iii nailes and in breadthe half a yarde and halfe a quarter.

Item one Cusshion sex quarterid with purple clothe of golde and purple clothe of silver with knottes the bakeside therof being white vellet enlarged with like clothe of golde and silver fringed rounde about with a narrowe fringe of Venice golde and silver having iiiii bottones with tarselles of Venice golde and white silke beinge in lengthe one yarde halfe qtrr. and halfe a naile and in breadthe dim. yarde and halfe a quarter.

Item one Cusshion lozenged with Crimsyn and purple golde tissue and purple silver tissue borderid on bothe sides with crimsyn satten embrowderid with Venice golde the bakeside therof clothe of golde raised with purple vellat upon vellat pyrled havinge iii<sup>or</sup> buttones with tarselles of Venice golde and Purple silke beinge in lengthe one yarde and dim. qtrr. and in breadth halfe a yarde and halfe a quarter.



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Item one Cusshion lozenged with purple golde tissue and purple and white sylver tissue borderyd on bothe sides with golde and silver tissue cheverned the bakeside therof of clothe of tissue raised with crimesyn vellat quarter'd with crimsyn satten raised with purple veluet with roses and pomegranettes of golde havinge iiii buttones with tarselles of Venice golde and read silke beinge in lengthe one yarde and halfe a quarter and in breadthe dim. yarde dim. qrtr. good.

Item one Cusshion lozenged with golde and silver tissue and clothe of golde tissued and raysed with crimsyn vellat borderid on bothe sides with clothe of golde raised with silver tissue and white silver tissue cheverned the bakeside thereof being of clothe of golde tissued and raised with purple and crimesyn vellat quartered havinge iiii buttones with tarcelles of Venice golde and crimsyn silke beinge in lengthe one yarde and halfe a quarter and in breadthe halfe a yarde halfe a quarter and one naile.

Item one Cusshion lozenged with clothe of golde raised with silver tissue purple clothe of golde with knottes and purple silver with knottes borderd on both sides with crimsyn golde tissue and purple silver tissue cheverned the bakeside therof clothe of golde raised with crimsyn vellat upon vellat havinge iiii buttones with tarselles of Venice golde and Read silke beinge in lengthe one yarde and half quarter and in breadthe half a yarde and halfe a quarter.

Item one Cusshion lozenged with purple silver tissue and clothe of golde tissued and raised with crimsyn vellat and purple clothe of golde with knottes borderd on bothe sydes with purple golde tissue and clothe of golde raised with purple vellat pincked the bakesyde therof darke crimsyn vellat beinge in lengthe one yarde and one naile and in bredthe dim. yarde and three nailes.

Item one Cusshion of clothe of golde tissued and raised with crimsyn vellat upon vellat pincked with Venice golde the bakesyde therof crimsyn golde bawdkyn damaske woorke beinge in lengthe iii quarters of a yarde and in breadthe halfe a yarde and halfe a quarter.

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Item one Cusshion of clothe of golde tissued and raised with purple vellat pirlid and vellet upon vellet not pirlid the bakeside therof clothe of golde raised with crimesyn vellat pincked with Venyce golde having iiii<sup>m</sup> buttones with tarselles of Venice golde and purple silke being in lengthe half a yarde and halfe a quarter skante and in breadthe half a yarde and one nayle.

Item one Cusshion of clothe of golde raised with roses and trailes of crimsyn vellat the bakesyde therof grene golde bawdekyn being halfe a yard and one naile square.

Item one Cusshion of clothe of golde raised withe purple vellat the bake therof clothe of golde raised with crimsyn vellat beinge halfe a yarde and one naile square.

### SPARUERS.

Crymsen Clothe of Golde Tyssue.	{	Item a Sparver of crimsyn clothe of tissue the valances fringed with redd silke and golde. The celer and Tester contain in lengthe togethers iiii yardes qrtr. and in breadthe ii yardes dim. qrtr. and a naile with the Curteynes of chaungable Sarcenet sore worne.
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Clothe of Golde and Crimsen Vellat.	{	Item a Sparver of clothe of golde and crimsyn vellat paned togethers containing vii panes of the same stufe and in lengthe bothe togethers iii yardes iii qrtrs. The Vallaunes fringed with yellowe and crimsyn silke with curtens of yellowe and crimsyn sarcenett containing xxiiii panes of the same sarcenett and in deapthe iii yardes skante.
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Item one new Sparver of clothe of golde with woorkes and clothe of silver paned together beinge v panes of the same stufe three of them beinge silver thother two golde the tester containing in depthe ii yardes iii qrtr. dim. The celer contains in lengthe ii yardes dim. skante with single vallaunces of the same stufe containing in depthe one qrtr. dim. of yarde skant fringed with Blewe and yellowe silke with one mantell and two curteynes of blewe and yellowe sarcenet containing ix bredthes of the same sarcenet and in depthe iii yardes iii qrtrs. dim. The celer and Testor lyned with Bokeram and the vallaunces with Sarcenett.

Item one other newe Sparver of ii panes of Tincell and three panes of clothe of silver paned together. The Testor contains in depthe iii yardes good. The celer contains in lengthe ii yardes qrtr. with single vallaunces of the same stufe containing in depthe one qrtr. dim. skante fringed with purple yellowe and white silke with one mantell and ii curtens of yellowe and purple Sarcenet containing ix bredthes of the same sarcenet and in depthe iii yardes iii qrtr. The celer and testor lyned with read Bokeram the vallaunces lyned with Sarcenett.

### CEELERS AND TESTORS.

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Newe Vellat.

Item a Ceeler and Testor of blewe velvet enbroderd with golde and small perles like unto a banquet upon the Ceeler and havinge the kinges armes holden upp withe greate Anteloppes upon the Testor, the said testor beinge in deapthe iii<sup>or</sup> yardes iii qrtr. dim. and in bredthe v yardes dim. qrtr. fringed on bothe sydes with a narrowe fringe of Venyce golde read and purple silke and lyned with read bokeram The Celer containing in length iii<sup>or</sup> yardes and one naile And in breadthe v yardes dim. qrtr. Lyned on ether syde with redde damaske of a quarter breadthe and the reste lyned with redd Bokeram with doble vallaunces of the same stufe of a quarter dim. breadthe and one naile fringed with a deape fringe of Venyce golde purple and Read silke with also one single vallaunce at the heade of like deapthe fringed with a narrowe fringe of Venice golde and Redd and purple silke the saied vallaunces lyned with purple sarcenet.

Item an olde Ceeler and Testor of crimsyn and blewe Sarcenett embroderid havinge grapes hangyng the celer containing in lengthe iii<sup>or</sup> yardes qrtr. and in bredthe iii<sup>or</sup> yardes qrtr. dim. and one nayle havinge ix curteynes sowed to the same of sarcenet paned with read and greene garnished with litle tarcelles of white silke. The testor contains in lengthe iii<sup>or</sup> yardes dim. scante and in debethe iii<sup>or</sup> yardes dim. scante Lyned with canvas stayned blewe.

Purple Vellat.

Item a Ceeler testor vallaunces and counterpoynte of Purple Velvet embrowderd with garters. The Vallaunces fringed withe purple silke and golde. The Ceeler contains in lengthe iii<sup>or</sup> yardes and in deapeth iii<sup>or</sup> yardes dim. dim. qrtr. The Testour contains in lengthe iii<sup>or</sup> yardes iii qrtrs. good and in deapeth iii yardes iii quarters. The counterpoynte conteyning in lengthe vi yardes iii qrtr. and in breadthe v yardes dim. Lyned with blacke bokeram.

Newe Satten.

Item a ceeler testor vallaunces and counterpointe of Blewe satten embroderd with presses of golde the vallaunces fringed with blewe and yellowe silke with curtens of yellowe and blewe sarcenet. The Ceeler and testor contain in lengthe together vii yardes dim. qrtr. and either of them in breadthe iii yardes qrtr. dim. The counterpoynte contains in lengthe iii yardes iii qrtr. and in breadthe iii<sup>or</sup> yardes dim. lyned with blewe Bokeram the curteynes beinge of ix bredthes and in deapthe iii<sup>or</sup> yardes quarter.

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Crymsen Silke  
Changeable. { Item one olde Ceeler testor vallaunces and counterpoint of crimsyn silke chaungeable embroderid with Swanes and a scripture begininge Ex quo omnia, the vallaunces fringed with redde and tawnye silke. The Ceeler and testor contain in lengthe bothe together vii yardes dim. and either of them in breadthe iii yardes qrtr. The counterpoynt contains in lengthe iii yardes qrtr. and in breadth iii yardes dim. qrtr. lyned with grene Bokeram.

### BEDDES.

Downe. { Item a bead of Fustyan filled with downe of iiiii bredthes of the same Fustian and in lengthe ii yardes iii quarters with a bolster of one breadth dim. Fustyan and in length ii yardes qrtr. and a naile.

Of Fethers. { Item one fether beade containing in length ii yardes dim. dim. qrtr. and in breadth ii yardes dim. qrtr. and a naile with a bolster containing in lengthe ii yardes qrtr. and in breadthe iii quarters.

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307. { Item another fether bedd containing in lengthe ii yardes dim. dim. qrtr. and in breadth a yarde iii qrtr. and a naile. The Bolster containing in lengthe a yarde iii qrtr. and a naile and in breadthe dim. yarde dim. qrtr.

{ Item an other fetherbed containing in lengthe ii yardes iii qrtr. and in breadthe ii yardes qurter. The bolster contains in lengthe ii yardes and in breadthe iii qrtrs. and a naile.

Item one Beddstede of Walnuttre colour hached with golde being in lengthe iii yardes and in breadthe iii yardes qrtr. with vii cuppes and having celer testor vi single vallaunces and three bases of Riche Arras lyned with buckeram three of the vallaunces beinge lyned with grene sarcenet the vallaunces fringed with a deepe fringe of Venice golde and greane silke and at thendes with a narrowe fringe of Venice golde. The bases fringed one thonesyde and at both thends with a like narrowe fringe of Venice gold with fyne curteynes of grene damaske of xviii bredthes of the same damaske euery one beinge in deapth ii yardes qrtr. withe a narrowe Pasament of Venice golde and silver upon the seames on th'oneside, And euery one of the saied five Curtens beinge fringed with a narrowe fringe of Venice golde with a bedde a bolster and ii pillowes and one pillowe of assaie all of fustian fylled with downe. The bedd beinge of vi bredthes of the same fustian and in length iii yardes qrtr. The bolster beinge of one bredth dim. of the same fustyan and in lengthe iii yardes dim. The ii pillowes everyone beinge of one breadth dim. of the same fustian and in lengthe one yarde dim. dim. qrtr. And the pillowe of Assaie beinge in breadthe a qrtr. of a yarde And in lengthe qrtr. dim. of a yarde fouer quiltes of Holland clothe filled with wulle euery one beinge of iii bredthes dim. of the same Hollande and in lengthe iii yardes dim. qrtr. scante. One fustyan of vii bredthes of the same fustyan and in lengthe iiiii yardes iii qrtr. and one naile. One scarlet lyned with white fustyan beinge of ii breadthes dim. of the same skarlet and in lengthe v yardes skante, A damaske of newe makinge silke changeable grene and redde lyned with redd flanel beinge of seven breadthes of the same silke in length iiiii yardes qrtr. dim. and a counterpointe of Riche arras borderd rounde about with ii borders of clothe of golde embroderde upon crimesyn vellat and at euery of the iiiii corners with a Roose, likewise embrowderd fringed



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rounde abowte with a narrowe fringe of Venice golde and Lyned with grene sarcenet beinge in breadthe iii yardes iii qrters. and in lengthe iiii yardes and a quarter.

Item a beddsted beinge in lengthe three yardes and in breadthe two yardes iii qrtr. skante beinge fower pillores and the hedd pece of Wallnutre color gilte with golde and silver the thre Jowpeces couerd with crimson satten and Lyuerne clothe embroderd upon with damaske and Venice golde the two side peces and foote pece couered with crimson vellet and white satten embroderd upon with damaske and Venyce golde with iiii antique pottes with busshes of frutes in them havinge celer Testor seuen single vallaunces and three bases of crimson and purple vellat and crimson satten embroderd upon all over with Rabaske woorke and the Kinges badges of Damaske and Venice golde and silver. The celer Testor and Bases lyned with redd buckeram and the vii vallaunces lyned with crimsyn satten bridges. The Testor fringed on bothe sides and beneth with a narrowes stringe of Venice golde. The seven vallaunces fringed rownde aboute with a like narrowe fringe and garnished with buttones peare fashion of sondrie bignes with tarselles of Venice golde crimsyn and purple silke withe buttones with tarselles are in nomber clxvii. And the three bases fringed rownde aboute with a narrowe fringe of Venice golde with three Curteynes of crimsyn clothe of Golde of twelve breadthes of the same clothe of golde euerie one beinge in deapth one yarde iii quarters and three nailes and Lyned with white and grene damaske paned together with a beadd, a bolster and ii pillowes of fustian filled with downe the bedde beinge of five bredthes dim. of the same fustian and in length iii yardes dim. qrtr. The bolster being of one breadth dim. of the same fustian and in lengthe ii yardes iii qrtr. dim. The two pillowes either beinge of one breadthe qrtr. of the same fustian th'one in lengthe one yarde and a quarter skante, and th' otherbeinge in lengthe one yarde dim. quarter good with fower quiltes of linnen clothe filled with wulle everie of them beinge of three bredthes of the same clothe and in lengthe three yardes dim. qrtr. One fustian of seven breadthes of the same fustian and in length fower yardes quarter dim. One skarlet lyned with white fustian beinge of two breadthes dim. of the same skarlet and in lengthe five yardes a quarter. And a counterpoynte of crimsyn and purple satten paned together quilted embrowderde all over with Rabaske woorke with a cordiauntes of Venyce gold bordred rownde aboute with an embroidery of yellowe clothe of golde fringed rownde abowte with a narrowe fringe of Venice golde and lyned with white fustyan beinge in breadthe iii yardes iii quarter skante And in lengthe iiii yardes qrtr. dim. A damaske of newmakeinge chaungeable silke redd and blewe beinge of five breadthes of the same silke and in lengthe iii yardes iii qrtr. and Lyned with redde flanel.

Item a bedsted of walnuttre collour gilte and hached with golde beinge in lengthe ii yardes and a halfe skante in bredthe ii yardes qrtr. with iiii Antique Cuppes likewise Hached and gilte havinge Celer and Testor eight single Vallaunces and thre bases of white damaske embrowderid with the Kinges Armes and Badges crowned and milpikes of crimson cloth of golde and Lyned with redd bockeram. The Celer beinge Canape fashion with thre rounde coursses of the saied damaske vallance fashion of both sides like embrowderde with the Kinges badges and milpicks of the foresaied clothe of golde the aforesaid three courses vallaunce fashion beinge fringed rownde aboute with a doble shorte fringe of Venice golde and silver redd and white sike (*sic*) havinge a greate doble redde and white Roose on the Toppe of the saied celer. The testor fringed on bothe sides with a Narrowe fringe of Venice golde and silver. Seven of the saied vallaunces fringed with a depe fringe of like golde and silver redd and white silke and at th'endes with a narrowe fringe of like golde and siluer the eighth Vallaunce fringed beneth with a deape fringe of redd and white silke onely. The

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saied iii bases fringed beneth and at thendes with a narrowe fringe of Venice golde and silver with five Curteynes of yellowe and white newmakinge silke paned together being in breadthe vii yardes qrtr. everyone being in deapteth ii yardes fringed on bothe sides and beneth with a narrowe fringe of Venice golde. One of the saied Curteynes a litell perished in two places with Rattes with a bed a bolster two pillowes and one pillowe of assaie of Fustian filled with Downe. The bed beinge iiii breadthes of the same fustian and in lengthe ii yardes dim. The bolster being of one breadth dim. of the same fustian and in lengthe two yardes qrtr. and one naile. The two Pillowes eueryone beinge of one breadthe qrtr. of the same Fustian th'one beinge in lengthe one yarde qrtr. And th'other being in lengthe one yarde The Pillowe of Assaie beinge in breadth a quartr. of a yarde and in lengthe qrtr. dim. of a yarde. Three quiltes of lynnne clothe filled with woule euery one beinge of two breadthes qrtr. of the same clothe, two of them, either of them beinge in lengthe two yardes dim. and one naile. The thirde beinge in lengthe two yardes dim. A Fustyan of sex bredthes of the same Fustian and in lengthe iiii yardes iii qrtr. dim. one skarlett Lyned with white fustian beinge of two breadthes dim. of the same skarlett in lengthe fyve yardes qrtr. and one naile. A damaske of yellowe newmakinge silke Lyned with redd flanell beinge of seven bredthes of the same silke in lengthe fouer yardes and iii quarters And a counterpointe of white damaske embroderde with a greate doble redd and white Rose in the myddes and three coursses of Milpickes of crimsyn clothe of golde bordred rownde aboute with halfe milpickes of the same clothe of golde fringed likewise aboute with a narrowe fringe of Venice golde and silver and Lyned with white Fustyan beinge of iiii breadthes of the same Damaske and in lengthe three yardes quartr. one naile. The saied counterpointe is perished in two places with Rattes.

Item a bedsted gilte and painted with diuerse Jasper colours beinge in lenght ii yardes dim. qrtr. and in breadthe one yarde dim. dim. quarter skante havinge celer Testor sex single Vallaunces and thre bases of blake golde tissue of clothe of silver Tawny Tincell and crimsyn vellet upon vellet pirlled paned together embrowderd with the Kinges Armes and badges crowned and lyned with redd buckeram. The Testor fringed on both sides with a narrowe fringe of Venice golde and silver. The Vallaunces fringed with a deape fringe of Venice golde and silver and read Silke. And at th' endes with a like fringe narrowe of like golde and silver. The bases fringed benethes and at th' endes with a like narrowe fringe five curtens of White and crimsyn Sarcenet paned together being in breadthe seven yardes and one naile dim. euery one being in deapth two yardes skante fringed on bothe sides and beneth with a narrowe fringe of Venice golde and silver with a bed a bolster and two pillowes of fustian filled with downe. The bedde beinge of thre bredthes dim. of the same Fustian and in lengthe ii yardes dim. skante. The boster (*sic*) beinge of one breadthe qrtr. of the same Fustian and in lengthe two yardes. The two pillowes euery one beinge of one breadthe quarter of the same Fustian and in length one yarde skante. Three quiltes of lynnne clothe filled with woulle euery one beinge of two bredthes of the same clothe and in lengthe ii yardes dim. a paier of Fustians Euery one beinge of iiii<sup>or</sup> breadthes of the same fustian and in lengthe iii yardes and a quarter good. And a counterpointe of white and Tawnye Taffata paned together Quilted lozenged all over with Cordiauntes of Venice golde borderd rounde about with an embrowderie of purple clothe of golde fringed likewise aboute with a narrowe fringe of Venice golde and silver and lyned with blake Buckeram beinge in breadth two yardes dim. dim. qrtr. and in lengthe two yardes iii qrtr. and three nayles skante.

Item a bedsted of wood painted and gilte withe burnished golde beinge in lengthe ii yardes



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qrtr. dim. and in breadthe ii yardes dim. qrtr. havinge ceeler Testor vi single vallaunces and thre bases of white satten all over embroderde with trailes of Tawnye clothe of golde and with Rocheforde knottes vppon the seames. The Vallaunces fringed with a deape fringe of yellowe and white silke at th' endes with a narrowe fringe of the saied silke with five Curtens of redde and white damaske paned together being in breadthe vii yardes dim. qrtr. every one beinge in deapthe ii yardes dim. qrtr. skante, with a bed and a bolster of Tike filled with fethers the bed beinge in bredthe two yardes dim. qrtr. skante and in lengthe two yardes dim. and three nailes. The bolster beinge in breadth three qrtr. and one naile of a yarde and in lengthe two yardes. Two pillowes of fustian filled with downe euery one beinge of one breade of the same Fustian and in length one yarde skante, fouer quiltes of lynnyn clothe filled with woule two of them euerye one beinge of ii bredthes qrtr. of the same clothe and in lengthe two yardes dim. And th' other two euery one of them being of two bredthes of the same clothe and in lengthe two yardes quarter dim. One paier of Fustians euery one beinge of five breadthes of the same Fustian and in lengthe thre yardes iii qrtr. And a counterpoynt of yellowe Sarcenet quilted and lyned withe yellowe Buckeram beinge in breadthe iii yardes and thre nailes. And in lengthe three yardes dim.

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Item a bedstead of walnuttre colour hached and gilte with golde and silver beinge in lengthe ii yardes and three nailes and in breadthe one yarde thre qrtr. dim. skante with iiii cuppes of copper and gilte with fanes with the kinges armes and badges in them painted and gilte. Two of the saied cuppes are broken and lackinge one pece of the saied copper havinge Celer Testor sex single Vallaunces and three bases of purple clothe of golde with woorkes of purple clothe of Silver with woorkes and crimsyn vellet paned together embrowderde with the kinges armes and Badges crowned. The ceeler Testor and Bases Lyned with yellowe buckeram and the Vallaunces lyned with single sarcenet chaungeable. The testor fringed on bothe sides with a narrowe fringe of Venice golde and silver. The sex Vallaunces fringed with a deape fringe of Venice golde paned and redd silke and at thendes with a narrowe fringe of like golde and silver. Ther lackith a litell pece of the fringe of the saied Testor at th' ende of one of the Vallaunces. The three bases fringed benethe and abothe endes with a like narrowe fringe with fyve curteynes of crimsyn and yellowe sarcenet paned together beinge in breadthe viii yardes qrtr. everye one beinge in deapthe one yarde iii qrtr. and thre nailes fringed on bothe sides and beneth with a narrowe fringe of like golde and silver with a bedde and a bolster and two pillowes of Fustian filled with Downe. The bedd beinge of iii breadthes dim. of the same fustian and in Lengthe two yardes qrtr. and three nailes. The bolster beinge of one breadthe qrtr. of the same Fustian and in Lengthe one yarde three qrtr. dim. And the two pillowes euerie one beinge of one breadthe qrtr. of the same fustian and in lengthe three qrtr. and three nailes of a yarde with iii quiltes of Lynnyn clothe filled with woule one of them beinge olde two of them euery one beinge of two bredthes and one nayle of the same clothe and in lengthe two yardes qrtr. And th' olde quille beinge of two breadthes of the same clothe and of the length aforesaied. A paier of Fustians euery one beinge of iiii breadthes dim. of the same Fustian and in lengthe thre yardes quarter. And a counterpointe of purple. And white damaske paned together quilted lozenged all over with a Cordiaunte of Venice golde borderd rounde about with an embrowderye of purple clothe of golde fringed likewise aboute with a narrowe fringe of Venice golde and silver and lyned with blewe single sarcenet beinge in breadthe two yardes dim. dim. qrtr. skante and in lengthe two yardes and three nailes.

Item a bedstede gilte and painted with fouer of the Planettes in the hedd and sondrie other stories in the sides and foote beinge in lengthe ii yardes qrtr. and In breadthe one yarde iii qrtr.

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dim. havinge celer Testor vi single Vallaunces and iii narrowe bases of purple golde Tissue white silver tissue and crimsyn vellet paned together embrowderd with the Kinges Armes and badges crowned and lyned with redd buckerame. The Testor fringed on bothe sides with a narrowe fringe of Venice golde the vi Vallaunces fringed with a deape fringe of Venice golde and red silke and at thendes with a narrowe fringe of like golde the iii bases fringed beneth with a shorte fringe of Veanice golde and at th' ende with a narrow fringe of like golde. One of the saied bases lackyth a pece of narrow fringe at thende and the shorte fringe at thende with fyve curteynes of purple sarcenet beinge of ix breadthes dim. of the same sarcenett every one beinge in deapthe one yarde three quarters and three nailes fringed on both the sides and beneth with a narrowe fringe of Venice golde lackinge a quarter of a yarde of the saied fringe with a bedd a bolster and two pillowes of Fustian filled with downe. The bedd beinge of thre breadthes dim. of the same Fustian and in lengthe two yardes dim. and one naile. The bolster beinge of one breadthe qrtr. of the same Fustian and in lengthe two yardes. The two pillowes euery one beinge of one breadthe qrtr. of the same Fustian th'one beinge in length one yarde skante. And thother beinge in lengthe iii qrtr. and three nailes of a yarde. Three quiltes of lynnne clothe filled with woulle euerye one beinge of two bredthes of the same clothe and in lenth two yardes qrtr. dim. One paier of Fustians every one beinge of fouer breadthes of the same Fustian and in lengthe thre yardes and three qrtr. And a counterpointe of white and purple damaske paned together quilted lozenged all over with a cordiaunte of Venice golde brodred rounde aboute with an embrowdery of purple clothe of golde fringed likewise aboute with a narrowe fringe of Venyce golde and silver Lackinge one yarde three qrtr. of fringe of the saied Counterpointe which is plucked of, And Lyned with white Sarcenet beinge in breadthe two yardes qrtr. good. And in lengthe two yardes dim. and one naile good.

f. 14.  
311.

### COUNTERPOYNTE.

- |              |   |
|--------------|---|
| Of Arras.    | { Item one olde counterpointe of riche Arras of Peax and Concorde conteyninge in lengthe vi yardes qrtr. and in bredthe fyve yardes qrtr. dim. Lyned with blewe Canvas.   |
| Of Verdours. | { Item fouer Counterpointes of Verdoures lyned with Canvas wherof three every of them conteyning in lengthe iiii yardes dim. and in breadthes iii yardes dim. The iiii <sup>th</sup> conteyninge in length iii yardes three qrtr. and in breadthe three yardes dim. skante. |

### CARPETTES.

- |                 |  |
|-----------------|--|
| Turkey Makinge. | { Item fouer carpettes of Turkey makinge whereof one conteyninge in lengthe vi yardes iii qrtr. an other conteyning in lengthe vi yardes. The thurde contains in lengthe sex yardes dim. dim. qrtr. every of thes three contains in breadthe two yardes dim. The iiii <sup>th</sup> contains in lengthe fyve yardes and in breadth ii yardes qrtr.   |
|                 | { Item eight small Carpettes of Turkey makinge wherof one contains in lengthe ii yardes qrtr. and in breadthe a yarde quarter and a naile another conteyninge in lengthe ii yardes qrtr. and in breadth a yarde qrtr. dim. The thirde in lengthe ii yardes dim. qrs. and in breadthe a yarde qrtr. dim. The iiii <sup>th</sup> conteyninge in lengthe two yardes and in breadth a yarde dim. qrtr. The v <sup>th</sup> contains in lengthe a yarde iii qrtr. and in breadth one yarde qrtr. The vi <sup>th</sup> contains in lengthe ii yardes dim. qrtr. and in breadthe a yarde qrtr. The vii <sup>th</sup> contains in lengthe ii yardes dim. and in breadthe a yarde qrtr. The viii <sup>th</sup> conteyninge in lengthe two yardes dim. skante and a breadgthe a yarde dim. |

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Venye Making. { Item fouer Carpettes of Venice makinge wherof one contains in lengthe two yades dim. qrtr. and in breadthe a yarde dim. An other conteyninge in lengthe two yades and a naile and in breadthe a yarde dim. skante. The iii<sup>de</sup> conteyninge in lengthe two yades and a naile and in breadthe a yarde dim. The ii<sup>th</sup> contains in lengthe two yades and in breadthe a yarde dim. dim. quarter.

Turkey Making. { Item two large Carpettes of Turkey makinge wherof th'one contains in lengthe fyue yades dim. and in breadthe two yades dim. Th' other conteyninge in lengthe vi. yades dim. and in breadthe two yades three qrtr.

Englishe Making. { Item one Carpette of Englishe makinge lyned containing in Lengthe v yades and in breadthe one yarde three qrtr.

Turkey Making. { Item a carpet of Turkey makinge containing in lengthe vii yades and in breadthe iii yades.

Item two newe carpettes of Venice makinge verye course the grounde Redde with diuerse colors in them thone containing in lengthe ii yades and in breadthe one yarde dim. skante th'other containing in lengthe ii yades qrtr. and in breadthe one yarde dim. skante.

Item twelve newe couborde Carpettes of Turkey makinge the grounde of every of them beinge white wherof one powderid blacke containing in lengthe one yarde iii qrtr. and in breadth one yarde and iii nailles. The ii<sup>de</sup> likewise blacke powderd containing in lengthe ii yades and in breadthe one yarde qrtr. The iii<sup>de</sup> likewise powderde with blacke containing in lengthe 1 yarde three qrtr. dim. and in bredth one yarde qrtr. The ii<sup>th</sup> powderde with blacke containing in length ii yades and in bredthe one yarde dim. qrtr. The fift powderde with blacke containing in lengthe one yarde three qrtr. and one naile and in bredthe . The vi<sup>th</sup> and vii<sup>th</sup> powderde blacke with trayphelles containing in lengthe two yades the pece, and in breadthe one yarde dim. qrtr. The viii<sup>th</sup> with blacke Traiphelles containing in lengthe two yades and in breadth one yarde qrtr. skante. The ix<sup>th</sup> with blacke traphelles containing in lengthe one yarde iii qrtr. dim. and in bredthe one yarde qrtr. The x<sup>th</sup> wrought yellowe contains in lengthe two yades and in breadthe one yarde quarter. The xi<sup>th</sup> powderde with reade containing in lengthe two yades skante and in breadthe one yarde dim. quarter. And the xii<sup>th</sup> conteyninge in lengthe one yarde three quarters and in breadthe one yarde and one nayle wrought with blacke like a flower.

Item sextene olde cubborde clothes of soundrye sortes of frame woorke sore worne and sondry of them mothe eaten all redye, viz., one containing in length two yades and in breadthe one yarde and iii nailles. One other in length ii yades and in breadth one yard and a quarter. One in lengthe two yades and in bredthe one yarde and thre nailles. One in lengthe ii yades and three nailles and in breadthe one yarde and a halfe and halfe a quarter. One in lengthe one yarde and three qrtr. and in breadthe one yarde and thre nailles. One in lenght ii yades and one naile and in bredth one yarde and a qrtr. One in lengthe two yades and halfe a qrtr. and in breadthe one yarde and a qrtr. One in lengthe two yades and halfe a qrtr. and in bredthe one yarde a qrtr. and one naile. One in lengthe one yarde and iii qrtr. and in breadth one yarde and halfe a qrtr. One in lengthe two yades and one naile and in breadthe one yarde and a qrtr. One in lengthe ii yades halfe a qrtr. and one naile and in breadthe one yarde and halfe a quarter. One in lengthe two yades and in breadthe one yarde and a qrtr. One in lengthe one yarde iii qrtr. and iii nailles and in breadthe one yarde and a quarter. One in lengthe one yarde three qrtr. and



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one naile and in breadth one yarde dim. qrtr. One in lengthe ii yardes and iii nailes and in breadthe one yarde and qrtr. And one other in lengthe two yardes and in breadthe one yarde and a qrtr.

### SHEETES.

Item Two paier of Shetes.

Item sex paier of course Shetes.

Item two paier of Canvas Sheetes.

Item two paier of Sheetes being very fyne containing in lengthe euery sheete fyue yardes qrtr. and of iii breadthes of the same clothe.

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313.

Of iii.  
breadthes.

{ Item three Sheetes thone havinge holes in yt conteyning in lengthe the pece three yardes qrtr. and of three breadthes of the same clothe.

{ Item thre paier th'one beinge torne conteyninge in lengthe the pece thre yardes dim. skante and of three breadthes of the same clothe.

{ Item ii paier of shetes containing in lengthe the pece iii yardes dim. and of three breadthes of the same clothe.

Of ii.  
breadthes  
dim.

{ Item one paier and a shete containing in lengthe the pece thre yardes and of ii breadthes dim. of the same clothe beinge very sore worne.

### CACES OF BOKERAM.

Item twelve caces for chaires greate and small of newe Bookeram of sondrie colors.

Item twenty and fouer cases for Cusshions of newe Buckeram great and small of sondry colors.

### FOOTE STOOLLES.

Item two Foote Stooles of woode the feete painted th' upper partes couerd with clothe of golde raised with blake vellet pirlled and fringed with silke.

Item two foot Stooles of woode the feete painted th'upper partes couerde with clothe of golde raysed with purple vellet pirlled one fringed with Venice golde and silke th'other fringed with silke onelye.

Item two foote stooles of wood the Feete paynted th'upper partes couerde with clothe of golde raised with crimsyn vellet and fringed with silke.

### CANVAS.

Item sondrie peaces of olde canvas cutte and sewed together to cover bedsteddes standinge and beddes of Downe amountinge to the number of one hundrethe fore score tenne elles and one half elle.

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### CLOCKES.

Item one Clocke of Iron with a larume to the same withe the Kinges Armes crowned vppon the same with three counterbases of copper two of them wreathen and gilte and the thurde playne and not gilte with thre small counter bases of like copper and gilte.

f. 17.  
314.

Item one Cloke of Iron havinge doores of copper and not gilte, with three belles and two men that stricketh the howers vppon the toppe of the bell. An egle gilte set vppon a case of Iron colorid redd with three greate plometts of copper and thre small plomettes to the same. And the same clocke havinge the change of the mone vppon yt.

Item one clocke of Iron with a larume to the same strikinge but one stroke at thalfe hower with a case of glasse sett in Iron gilte and painted with iii greate and iii small plommettes of leade.

Item one clocke of copper and gilte with a chyme to the same at thalfe hower havinge the chaunge of the mone with the Kinges Armes graven uppon the dores with three greate plommettes of copper and gilte and graven with the kinges and Quene Anne's letters and Two small plomettes like acornes gilte and the thurde wreathen all gilte.

### GLASSES TO LOOKE IN.

Item a square lookinge steale glasse sett in blew vellet all over embrowderde with Venice golde and damaske Pearles.

Item a square Lookinge steale glasse the borders beinge silverd with antique heades of copper and gilte laking one of the same antique headdes.

Item a square lookinge stele glasse set in woode gilte painted havinge a naked woman with a childe in her handes, in the Toppe therof the Kinges armes subported by his graces beastes the same Armes are Lackinge.

Item a square lookinge stele glasse set in woode painted and gilte and in toppe therof two powmelles and a Lyon holdinge a skutchion of like woode painted and gilte.

Item a square stele lookinge glase set in wood painted and gilte Pomelles of woode gilte which are lackinge.

Item a square lookinge steale glase set in Iron with a cover of the same parcell gilte.

### TRAVERSES.

Item one Traverse of chaungeable redd and grene sarcenet being of five breadthes of the same sarcenet and in depthe two yardes three qrtr. and three nayles.

### CLOTHE SACKES.

Item one clothe sacke of leather Lyned with canvas beinge in lengthe iii yardes and in breadthe one yarde and a halfe havinge three girthes.



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Item one clothsacke of lether lyned with canvas being in lengthe two yardes iii qrtrs. and a halfe and in breadthe one yarde and a halfe good havinge three girthes.

Item one clothe sacke of lether lyned with canvas being in lengthe ii yardes and iii qrtr. and in bredth one yarde and a halfe and one nayle havinge iii girthes.

Item one clothesake of lether lyned with canvas being in Lengthe ii yardes and a halfe and halfe a quarter and in breadthe one yarde a halfe and one naile having thre girthes.

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115.

Item one Cloth sacke of lether lyned with canvas being in lengthe ii yardes dim. qrtr. and in breadthe one yarde qrtr. and thalfe skante havinge three girthes.

Item one olde clothe sacke of lether lyned with canvas being in lengthe ii yardes and a quarter and in breadthe one yarde and a quarter goode without girthes.

## BAREHIDES.

Item two Barchides of lether one of them being in Lengthe vi yardes and a quarter and in breathe ii yardes and a quarter, And th'other in lengthe vi yardes and halfe a quarter and in breadthe two yardes and halfe a quarter.

## INSTRUMENTES.

Item one Doble Regall with doble pipes painted and gilte with antique woorke with a greate Rose painted and gilte uppon the fore parte of the foote therof.

## SOUNDRIE PARCELLES.

Item a Chessebourde gilte with a Case to the same.

Item a faier spruce table of iiii leaves with ii tresselles made faste therunto.

Item a Case of olde pipes.

Item three flutes in a Case.

Item two walkinge staves.

Item five Turkey bowes.

Item a greate Cofer bonde with Iron.

Item two Carte Canvasses and two baerehydes.

Item a joyned beade with vices to go under a Sparver.

Item a Case of lether for a Chaier.

Item one Pillowe of doune of iii qrtrs. of a yarde longe.

Item two Litell olde Clothesackes.

Item one Beare Hide.

Item a Chestre couerde with blacke lether.

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316.

### ORNAMENTES REMAYNYNGE WITHIN THE KINGES HONOUR AND CASTELL OF WINDSOR APPOINTED FOR THE OBSEQUIY OF KINGE HENRYE THEIGHT.

#### FOR THE KINGES AULTER.

Firste Two Aulter frountes of crimsyn vellat Lozenged with stoole woorke with ii vessementes to the same one of Crimsyn Vellat Lozenged likewise and another of Crymesyn satten all over embrowderde with clothe of golde with all maner of thinges to them And a pixe clothe of Crimesyn Satten embrowderde with crosses of golde.

Jhūs. Item two Aulter frountes paned with one pane of purple clothe of golde and another of purple satten withe the woorde Jesus embrowderd and two vessementes one of like purple clothe of golde and another of purple silke diaper with the rote of Jesse of Nedle woorke of Venice golde withe all maner thinges to them.

Item two Aulter frountes of white golde Bawdekyne paned with Orphraes with ii vessementes of the same Bawdekyne with all thinges to them.

Item two Aulter frountes of Riche Crymesyn Bawdekyn with the Kinges badges with two vessementes of Like Bawdekyn with euerie thinge to them.

Item Two longe frountes of an Alter of purple vellet figurie with a lardge Trynitie and the Passion embroderde Havinge also the Kinges Armes and garter vppon the upper clothe, and the neither clothe havinge two Bishoppes embrowderde and flowers also withe two vessementes to the same of purple clothe of tissue Churchewoorke with all thinges to them.

#### APPOYNTED FOR TWO SIDE ALTERS IN WINDESOR BESIDES THE KINGES AULTER.

Item iiij<sup>or</sup> Aulter frontes of purple clothe of Tissue Churchewoorke with iiij<sup>or</sup> Vessementes of like clothe of tissue with all thinges to the same.

Item fouer Alter frontes of white bawdekyn with the Kinges badges embrowderde with fouer vestementes to the same with all thinges.

Item iiij<sup>or</sup> Alter frontes of crimsyn bawdkyn and grene clothe of golde churchewoorke paned embroderde with the Kinges badges with iiij<sup>or</sup> vestementes of like crimsyne Bawdkyne with all thinges to them.

Item fouer Aulter frontes of Purple bawdekyne paned with crimsyn clothe of golde tissue churchewoorke with fouer Vestementes of like Bawdekyn with all thinges to them.

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### T'HIGHE AULTER.

Item one preaste, one deacon and one subdeacon with two coppes of blacke clothe of tissue churchewoorke the Tonacles fringed with golde and silke.

Item one preaste one deacon and one Subdeacon of verye Riche clothe of tissue lyned with crimsyne sarcenet and fringed with golde.

Item one preaste one Deacon and subdeacon of riche nedlewoorke Lyned with Buckeram.

### ORNAMENTES UNAPPOINTED.

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317.

Item one Aulter clothe of crimsyn vellet embrowderd with the Resurrexion in the middes with the Kinges armes in a garter.

Item two other shorte Aulter clothes of like vellet and embrowderde.

Item one crimsyn vellet embrowderd with v. angelles oute of Clowdes.

Item iiii Copes vi Aulterfrountes and ii vestmentes of blacke vellat Embrowderde with small Rooses in squares and water flowers.

### IN THE KINGES LIBRARY AT WINDESOUR.

Item in the nether Storie borded bookes xliiii vii pasted bookes and iii paper bookes of which borded bookes one ys couerde with vellet and clasped with silver.

Item in the upper storie xliiii borded bookes and ix pasted bookes.

Item a Boxe of Woode with billes and letters of small value.

Item an Emptie Coffe couerid wih tynne plates.

Item a bottell of glasse set in Wicker the mouthe and foote of silver guilte with the stople Lackinge.

Item a standishe couerd with printed Lether with xli counters of siluer white and a paier of sissars.

Item a whetstone.

Item a skrewe, two Andirnes, a fire shovell, a fierforke, and a paier of Bellowes.

Item a table in the myddes of the house with a cupbord in yt.

### IN THE STUDY OVER THE KING'S LODGING.

Item a paire of Tables of bone.

Item a case of Knyves thaftes plated withe silver parcell gilte.

Item three Litell emptie coffers.

Item two cases of pipes.

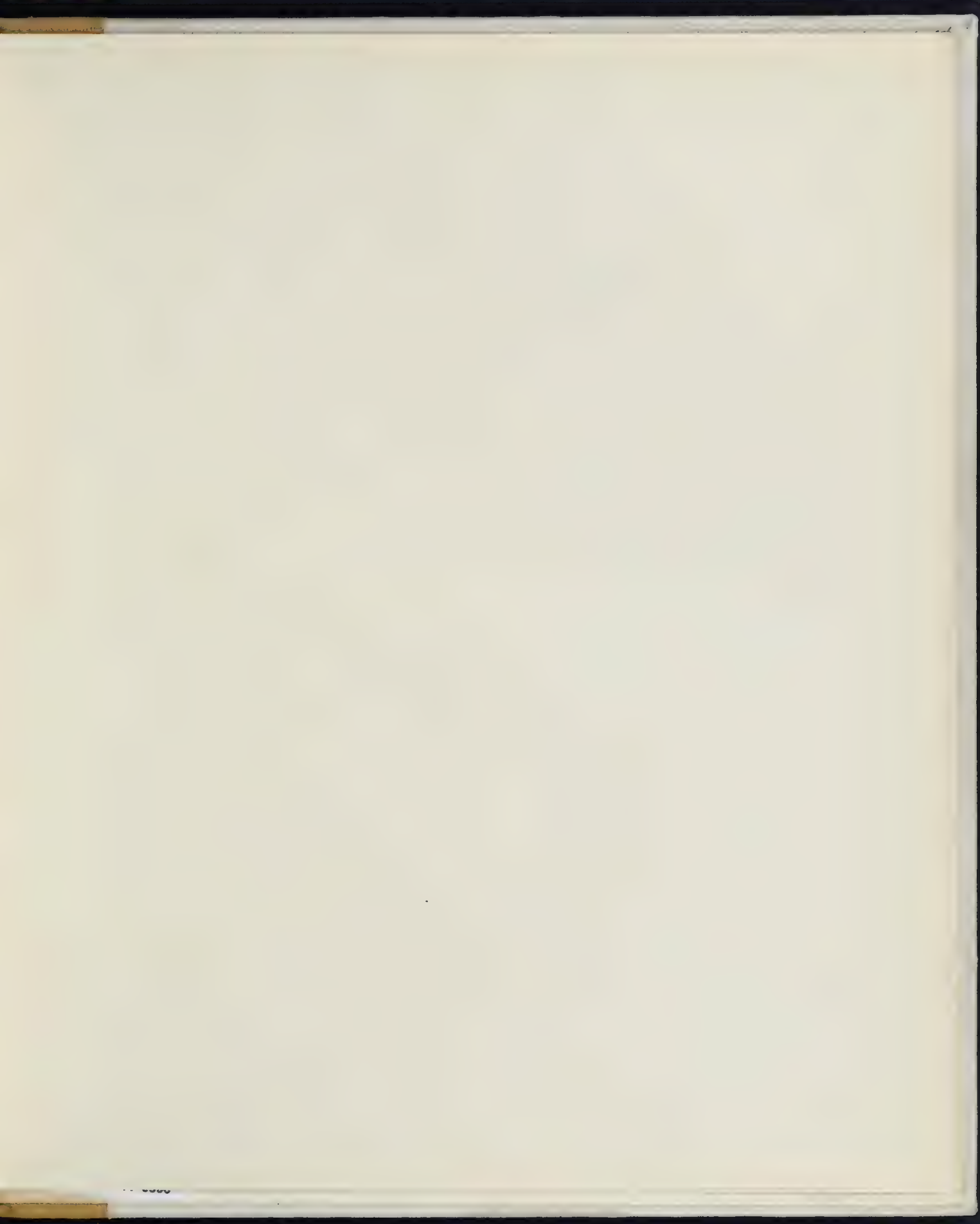
Item a foreste Bill.

Item a bounche of Lyame lether.

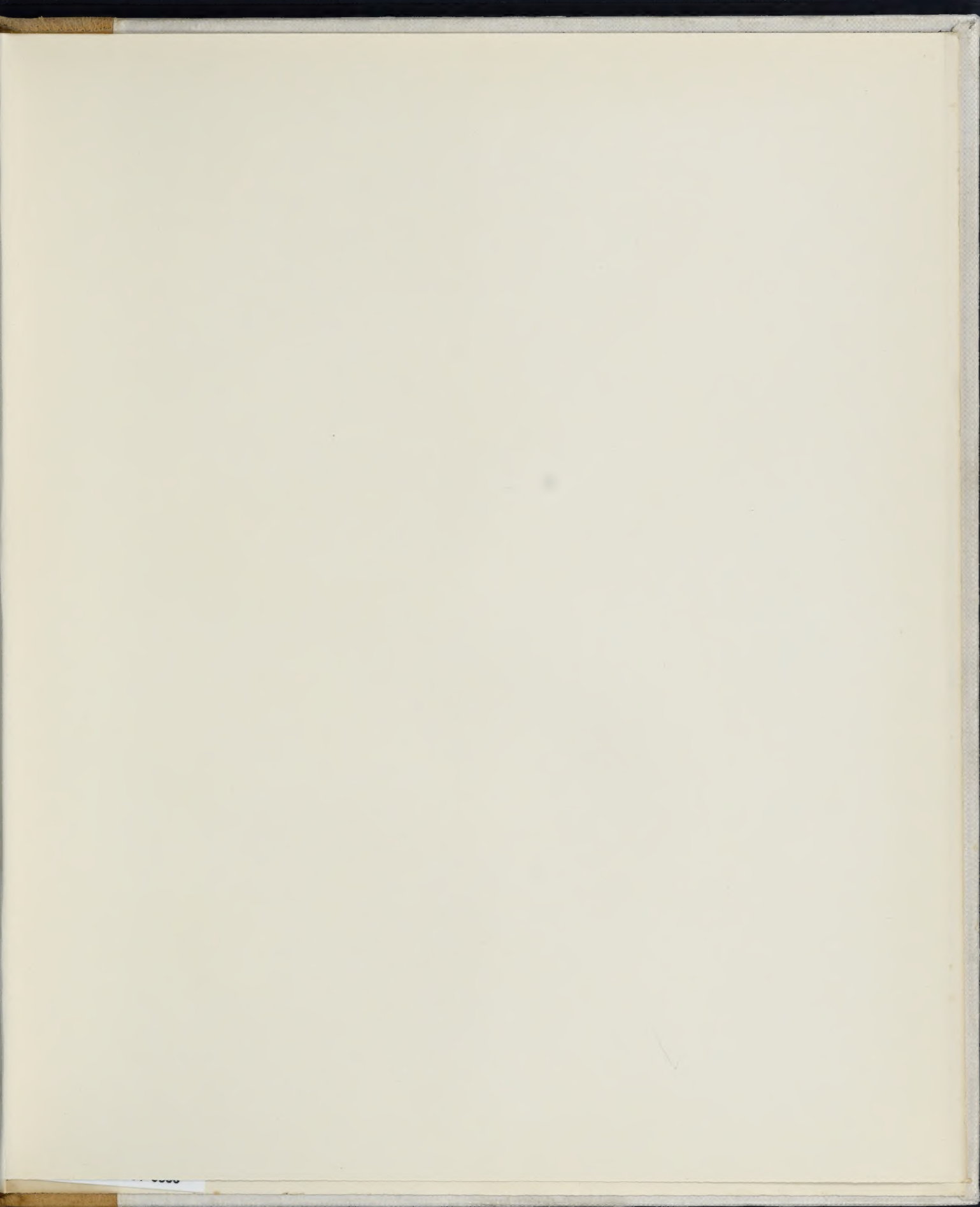












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